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GREEK THEMES IN MODERN MUSICAL SETTINGS

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GREEK THEMES IN MODERN MUSICAL SETTINGS

BY

ALBERT A. STANLEY

UNIVERSITY OF MICHIGAN

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PREFACE

THE occasions which furnished the motive for the preparation of the musical selections published in this volume are sufficiently indicated in the introductions to the several Parts, except in the case of the Attis. This was first played by the Boston Festival Orchestra at the Fourth Annual May Festival of the University of Michigan, May 13, 1898; it has since been played by the Chicago Symphony Orchestra both at the University of Michigan and in Chicago.

It is a pleasure to acknowledge obligation for much kind assistance to colleagues in the University of Michigan whose names appear in connection with divisions of the text and in the footnotes. I am under obligation of a more general nature to Professor Francis W. Kelsey and Professor Fred N. Scott for both encouragement and helpful criticism. My long-time friends and colleagues, Albert Lockwood and Earl V. Moore, very kindly corrected the final proofs of the entire volume during my absence from the country.

I am also deeply indebted to Mr. William H. Murphy, whose generous gift to the University made the publication of the volume possible.

ALBERT A. STANLEY.

June, 1923.

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INTRODUCTION

The difficulty of revivifying Greek music in terms of the ancient practice, or approximations thereto, has been demonstrated many times since the Florentine Camerata, in the last decade of the sixteenth and the early years of the seventeenth century, failed to achieve such a result, although its attainment was to them a conscious end. They redeemed this failure, however, by unconsciously creating a new form replete with artistic potentialities, the opera. Their attempt was foreordained to disaster because Italy was not Hellas, and Italian ears could not respond to musical idioms alien to the "symbols in use in their day and generation," nor could their countrymen be inspired by dramatic implications foreign to their point of view. Their experience compels the query: Must "the symbols in use in our day and generation," combined with our modern environments and concepts of art, of necessity predicate disaster to any attempt to attain a less ambitious, though similar end?

At the outset, the difficulty of translating the art of one age into terms of another must be recognized. Possibly, such recognition involves the necessity of looking upon the adage, "History always repeats itself," as a generalization lacking in accuracy when subjected to close analysis. In art, we find the resemblances superficial, rather than inherent, and points of contact reveal themselves in analogies, not identities.

With this in mind, it is necessary for us to consider the extent and value of the contributions to our understanding of the subject already made, the material that may be drawn upon and its adaptability to our purpose, the point of view to be assumed, the end in view, and finally, the processes through which an answer to our query may be found. The obstacles to be surmounted must not be ignored.

In order that the subject may be considered in a logical sequence, these points will now be taken up in their order.

I

Greek Melos, that wonderfully expressive and resilient form of the most appealing element of music, has been critically studied by successive generations of scholars. It must be confessed that the light thrown upon an abstruse subject as a result of their researches has been somewhat obscured through misunderstandings of its basic principles by late Roman and mediaeval writers, who were received by many early investigators as authorities instead of "blind leaders of the blind;" the contributions made by the more recent scholars have been more illuminating. Of the Roman writers, Boethius (472–524? A. D.) was singularly misleading and perpetuated errors, while among later so-called authorities, the Jesuit Father, Athanasius Kircher (1602–1680), as a source of misinformation must be accorded an uncontested primacy.

The theory of Greek Rhythmics has been no less exhaustively studied and has opened up to modern composers sources of inspiration through which the frontiers of musical creative art may be greatly extended. Unfortunately, when the results of these investigations are summed up, it must be admitted that our ignorance of the nature of this ancient art is still far in excess of our knowledge.

Still, it is comforting to feel that this ignorance is gradually being dispelled and it may be that the statement just made is, on the whole, an exaggeration. Since scientists nowadays do not shrink from an occasional use of the interrogation point, instead of the constant employment of the period, characteristic of so many of their former deliverances, it may come to pass that in the field which we are now exploring the reverse procedure may be increasingly followed. Let us hope that such may be the case.

There are two reasons accounting for the present condition of greater or less uncertainty regarding Greek music; first the pseudo-investigators who knew music were generally ignorant of Greek, while the skilled Hellenists were blissfully unconscious of the fundamental principles of music. These conditions lead to the second reason, that the competent scholars have emphasized more particularly the scientific aspects of the art, not its emotional and delineative significance. I do not mean that the investigators did not realize to the full the ultimate end of the means they stressed, but this end was more fully recognized and understood than the processes through which it might be attained.

To turn from scholars to composers, we find these influenced by two distinct concepts. Those under the domination of the first aimed at the exploitation of the material in a manner consonant with the results reached by scholars, and based thereon their interpretations of Greek practice. The members of this group have almost invariably ignored the spirit in favor of the letter, and given to the world music that failed to enlist the imagination or satisfy the intellect. On the other hand, composers who rested their art on the opposing concept, produced many admirable compositions on Greek subjects, in which they deliberately ignored available and indisputable facts.

In defence of their point of view, and in explanation of their practice, it must be noted that the authentic examples of Greek music are few in number, the most important being mere fragments. If in a far distant future, say two millenniums hence, a fragment of a page from some Wagner music-drama and two or three examples of minor composition-forms by second and third rate composers should constitute the only available data through which an investigator could reconstruct our modern music, substantially he would be in the same position as one who desires to come into touch with the wonderful art which we are now considering.

Again, when one recalls that the Greeks employed all the instrumental resources at their command to support the singers in the choral odes, as well as to give color and added vigor to representations of their dramas; and that, in the early days of the formative opera, the added material then available was seized upon and directed to the same end, we must grant that to take advantage of that puissant means of expression, the modern orchestra, to illustrate and intensify the wealth of dramatic motive and incomparable diction forming the content of ancient dramas, needs no justification.

II

Apart from the scanty remains of ancient music that are available, there is considerable material at the disposal of those who would contribute to an added appreciation of an art, which in its day inspired listening thousands, and was so vital an element in the dramas of a people that participation in dramatic production was a civic duty.

In considering this material, reference must be made to the

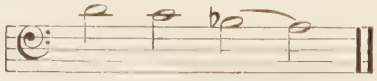
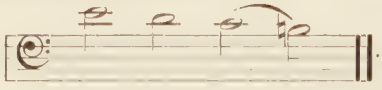
varied and expressive melodic suggestions of the Greek Modes, and also to the forceful and elastic rhythms made possible through the metrical structure of Greek poetry, and inherent in the language.

Of the Greek Modes, *τρόποι*, the Dorian, Phrygian, Lydian, and Aeolian are most easily adapted to modern treatment. They may be given in their original pitches, or, in accordance with Greek usage, appear in the pitch of any desired Transposing Scale, *τόνοι*.

At the risk of appearing to assume that Hellenists of any reasonable degree of attainment are not fully advised as to a fundamental difference between modes and transposing scales, the distinction may here be pointed out.

A Mode is an arbitrary relationship of tones (major seconds) and semi-tones (diatonic minor seconds), the resulting succession having a fixed pitch. This modal series, beginning on its appropriate pitch, extends seven or eight degrees downwards, the first if the Conjunct arrangement (explained in the following paragraph) obtains, the second if the Disjunct is followed. As each mode is divisible into two groups of four tones each called 'tetrachords,' *τετράχορδα*, the distinction between the arrangements above noted depends on the relation of their tetrachords to each other.

In the first arrangement, Conjunct, the tetrachords are united through a common tone, *τόνος συνημμένος*, this connective being the final tone of one tetrachord and the initial member of the other. In the second, Disjunct, the tetrachords are separated by a tone, *συναφή*. This tone, with the ratio 9 : 8, was used by the Greeks as a standard of measurement. According to modern terminology it is called the "large major second" in order to differentiate it from the "small major second" with a ratio 10 : 9. This distinction was fully recognized by later Greek theoreticians.

As the internal structure of a diatonic tetrachord, *τετράχορδον διατονικόν*, demands that a semi-tone should occur between 3 and 4, it will be seen that in the Disjunct System a new tone is introduced. The upper tetrachord in the Dorian Mode, Conjunct System, would read  ; in the Disjunct System the succession would be  . Therefore in the second position of the Dorian tetrachord in the 'Complete System,' *τέλειον σύστημα*, extending from a′ to A downwards, both

b natural and b flat would appear. The confusion thereby resulting gave rise to controversies extending over centuries, with the distinction between *b quadratum* and *b rotundum* functioning as a veritable "storm-center." The internal structure of a transposing scale is always the same, quite irrespective of pitch.

These explanations may seem superfluous, but, in the past, failure to apprehend the differences noted, and misunderstandings of many other structural details, have interjected disturbing complications into a subject already sufficiently complex. Placing a mode on the pitch of any transposing-scale does not remove the inherent rigidity of its structure nor enhance its effect to any appreciable degree, although it increases the adaptability of a given *melos* to voices of differing range. Of course, in making such transpositions the possibility of running counter to well-established notions of Greek practice would be an ever-present danger. In utilizing this melodic material it must never be forgotten that the distinctions between ancient modes and modern scales are fundamental and cannot be ignored in any attempt to emulate the aim of Bardi and his colleagues.

Leaving the consideration of the rhythmical side until later, it may be of greater advantage to turn to certain points of contact between the ancient and modern concepts of melodic relationship; for they are many in number and basic in character. The first involves the multiplicity of modal forms which at first blush would appear to indicate a divergence rather than a bond of union.

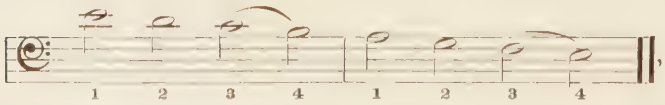
Taking for a background the modern concept of a major-minor mode we do not need to make a forced interpretation of the possibilities of scale formation to establish at least three new, and, from a certain point of view, logically constructed major-minor scales, beginning on any tone, and in no sense analogous to the "whole-toned scale" introduced by Debussy nor to the Hungarian "Gypsy scale." The pentatonic scale of Moussorgsky (1839–1881); the peculiar scale-forms of Scriabin (1871–1915); the third-tone scale suggested by Busoni (1866–), to say nothing of the one hundred and thirteen forms he claims can be established within the octave, and his prophecy that "even sixth-tones" will sometime be adopted into musical speech, are significant indications of a desire on the part of forward-looking composers to free themselves from what they call "the shackles of convention."

Interesting as these newly-won scales are in themselves, they

become of real importance when one considers their effect on tonality, for they are merely the melodic representations of varying tonality-schemes. Wolf (1860–1903), Ravel (1876–), Scriabin, Reger (1873–1916), Schoenberg (1874–), and Ornstein (1876–), may be cited as composers each of whom has individual idiomatic forms of expression. These idioms are alien to the majority, but they are gradually making their way and the time may come when this omnitonic tonality (using tonic as representing a single tonality) will be so universally accepted that it will become conventionalized; for frequently the freedom of one generation becomes the conventionality of the next.

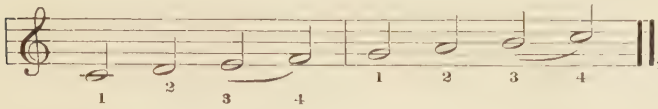
It must be noted that, in spite of the examples cited above, these forms are not as yet fully established, and may never be generally recognized as theoretical possibilities, nor be considered desirable additions to our resources. But we have only to recall the numerous examples of reluctance to accept novel points of view to realize that in music inertia is not an unknown factor. On the other hand, we must realize that at no stage of the evolution of music do we find such a determination to "prove all things and hold fast to that which is good" as dominates the work of present-day composers. We may not agree with many of their tendencies; we may question their judgment as to the range of subjects suitable for representation in music; we may differ from them as to the definition of "extra-musical," and deplore their attempts to express that which finds more adequate speech in the spoken word, but there is no question of their sincerity, and sincerity is a *sine qua non* of great art. We must bear in mind that the pendulum must continue to swing between the two extremes, conservatism and liberalism, in music as in all arts and sciences, as well as in literature; for a cessation of this movement would presage the death of all that we hold dear.

The second unifying fact is the existence of important common structural factors in the Disjunct form of the original Dorian Mode, and the modern C major scale, sometimes called the "pattern scale," which, for the present purpose, may be looked upon as the original form. In the former, the succession,



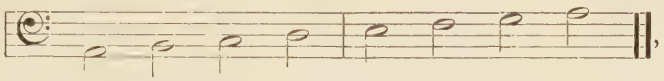
, if read downwards, shows two tetrachords, in each of which a semi-tone,

indicated by a slur, occurs between 3 and 4; in the first, between c′ and b, in the second, between f and e. In the latter,

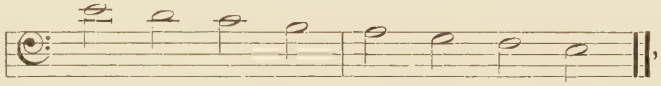


, we find the identical tones constituting the Greek Mode, so arranged that the semi-tones occur between 3 and 4 of each tetrachord, and between the same tones, excepting that the series is read upwards.

We discover still another correspondence in the structure of the modern normal minor mode,

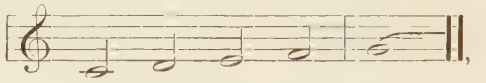


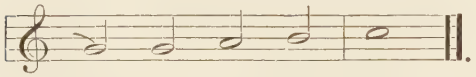
which is identical with that of the Greek Transposing Scale. When we realize that there are at least four forms of the modern minor scale it will be seen that, in connection with the suggested variety in the major-minor forms, our scales display as great a redundance of structural norms as the ancient modes.

More striking is the identity of the most perfect form of the minor scale,  , and the Dorian Mode. Following the principle of tone-succession necessary to establish its form, this scale reads downward like its early prototype. As we are not here concerned with a statement of modern theory, excepting in so far as present-day methods may find a new application, it is only necessary to point out that this form is the exact opposite of the major, and therein finds one of its many justifications. It may, not illogically, serve as a bridge to span the gap of centuries, especially as the essential resemblance is one of content, not of structural detail.

Among other resemblances, if not identities, the two methods for assigning degree-names to the tones forming the mode, the ‘Dynamic,’ *ὀνομασία κατὰ δύναμιν*, or “constant,” and the ‘Thetic,’ *ὀνομασία κατὰ θέσιν*, or “variable,” correspond to our fixed and movable *do*. As a fourth is, in reality, an inverted fifth, the Greek ‘standing notes,’ *φθόγγοι ἑστῶτες*, referring to the first and fourth tones in a tetrachord, in their harmonic suggestiveness are analogous to our fundamental, the key-tone, and fifth, especially as the upper tone in the Greek example was the *Mese*, also the key-tone.

This is of significance because, as with us, the intervening tones may differ, so in Greek practice the "movable tones," *φθόγγοι κινούμενοι*, might be any of those possible to varying tetrachords.

If we merely mention that, of the so-called 'shadings,' *χρόαι*, the *διάτονον σύντονον* 'strained tight,' and the *διάτονον μαλακόν*, 'relaxed,' only the first is used in modern music, on account of a prejudice on our part favoring purity of intonation, a final bond of union is suggested. It is the relationship between the authentic and plagal forms, certain implications of which the moderns have inherited from the Fathers of the Church. The division of the modern scale into tetrachords is mathematical, but an harmonic articulation gives a pentachord,  , the final tone of which is the beginning of a conjunct tetrachord:



This is a constructive principle which governs the *hypo-* and *hyper-*derivative Greek Modes, excepting that the pentachordal grouping was never employed by the Greeks. When, in contradistinction to the "authentic" form, in which the pentachord comes first and the tetrachord second, their relationship is reversed, the key-tone, the 'final' of the Church Mode, is in the middle of the series instead of at the beginning. It will be seen that a change in the position of the key-tone occurs in the Greek *hypo-* or *hyper-*rearrangement, for the *Mese* is now no longer the middle member of the series.

Many terms derived from the Greek are used in modern music, but with essential differences in their meaning. A misinterpretation of one of these, *ἁρμονία*, has given rise to the belief that the Greeks employed harmony. Certain historians quote passages from Greek and Latin writers to support this assumption, but their citations, when interpreted correctly, reveal nothing inconsistent with the usual definition of the terms.

III

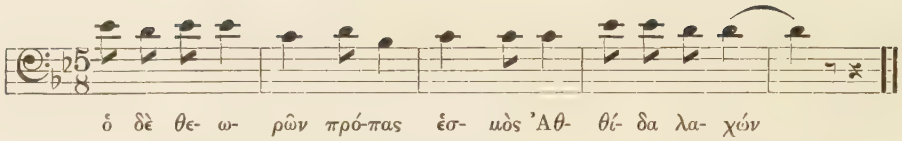
In the domain of rhythmics we find divergencies, but the distinctions are less rigid, and present fewer complications. This may be due to the consideration that, in the last analysis, modern rhythms rest on Greek concepts. It is a matter of common

knowledge among intelligent musicians, as well as among classicists, that the essential principles of rhythm have never found more adequate expression than in the *Table Talks* of Aristoxenus of Tarentum (354 B.C.). He displayed also a correct sense of proportion when he laid bare the emotional possibilities of Melos, and set forth, with convincing logic, the proper relation of this element of musical expression to rhythm. Many of his definitions of basic principles remain in force, but certain of the positions assumed by him with reference to the ethical effects of both Melos and Rhythm rested on Greek philosophical concepts, the force of which is no longer so fully admitted as in his day. Many of the fugue-themes in Bach's *Well Tempered Clavichord* display rhythms conforming in every respect to Aristoxenian principles. In the *St. Ann's Fugue*, for organ, by the same composer, the three distinct metrical schemes used in the presentation of the theme conform throughout to one of the most important rules laid down by Aristoxenus. Caspar's Song from *Der Freischütz* with its succession of 6–6, 5–5, 4–4 beats, is an illustration of an Aristoxenian treatment of the *Kola*. It is of interest to note that the distinction between the modern waltz and polonaise, both in three-membered rhythm, lies in the fact that the first is a trochaic tetrameter and the second an Ionic dimeter. This distinction is not indicated by the notation but is a matter of phrasing.

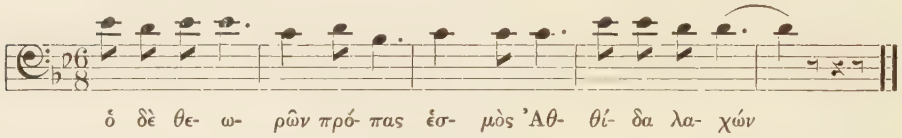
An outstanding characteristic of the rhythms based on the nuances of the Greek language is the prevalence of what we call compound rhythms, involving the substitution of the phrase for the measure. In modern music, the measure is the metrical norm, and it is only by combining these norms that a rythmical unit is evolved. The constituent parts in modern compounded rhythms retain the metrical accents through which they are established as conditioning members of the smaller unit.

One of the most suggestive Greek rhythms, the Paeonic, or five-membered rhythm, has been adopted by modern composers. Schumann and Tschaikowsky, not to mention others, specifically ultra-moderns, have so demonstrated its power that it is no longer an artistic alien. In no instance, however, is its power more manifest than in the closing lines of the Hymn to Apollo, as given by Thierfelder.[1]

[1] *Hymnus an Apollo. Deutsch übersetzt und für einstimmigen Chor mit Begleitung von Flöten, Oboe, Clarinette und Harfe eingerichtet* (*Leipzig, Breitkopf & Härtel*, 1896).

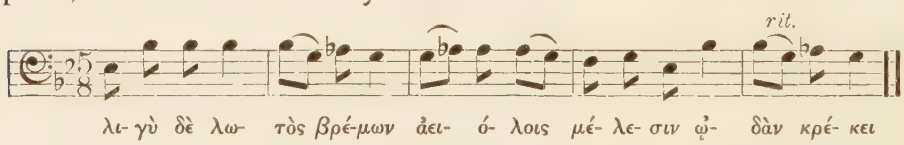


If one compares the effect of the 5–8 time with the same in 6–8,



the superiority of the former is evident. We are accustomed to thinking in metrical terms of 1 to 2, and 1 to 3, and all modern compound rhythms are constructed from multiples of these relationships, which were also given by Aristoxenus. Therefore, into the metrical ratio of 2 to 3, the element of surprise enters, and exposes the reason for the effect of this metrical scheme. The elimination of the sixth beat found in 3 + 2 brings a principal accent where it is not anticipated, hence its force. To use student slang, it adds "pep." This is even more in evidence when one marches to the forceful melody.

That the rhythm loses none of its effectiveness when expressing sentiments less virile than those embodied in this excerpt is evident in the setting of the lines given in the upper brace of p. 26, in the edition already cited:



It may be inviting disaster to indulge in prophecy, but in spite of the numberless examples sustaining this view, we may hazard the opinion that modern composers will find in Greek rhythms, analogous to those found in the setting to the *Iphigenia*, a wealth of suggestion.

The practice of certain ultra-modern composers may be invoked as indicative of the partial fulfillment of this prophecy. In support of the assertion the following citation is offered. In the first 16 measures of the second movement of Wolf-Ferrari's *Sinfonia da Camera* (Op. 8, C sharp minor, Adagio), the rhythms indicated by the time-signatures 6–8, 5–8, 4–8, 3–8, 4–8, 3–8, so combine as to produce a broad, sweeping rhythm in which the contributing metrical factors are fused into unified expression.

The first three measures in Nos. III and IV of the setting of *Iphigenia* in this volume — 5–2, 4–2, 3–2 — cannot be combined under the time-signature 12–2, because the modern twelve-membered rhythm is divisible into three, or four, equal parts. This lays bare a defect in our system of notation easier to point out than to rectify. It is possible that this difficulty may be overcome in two ways: first, by indicating the number of beats through the time-signature, leaving the accents to fall as demanded by the verse-meter; or, secondly, by dispensing with the time-signature entirely whenever necessary, as has been done by several modern composers whose practice points to the future instead of leaning on the past. The omni-rhythmical concept is no longer an alien, and it is not presumptious to assume that the future holds much in store in resilient, forceful, and expressive rhythmical schemes drawn from the inexhaustible mine of suggestive possibilities inherent in Greek practice.

As a corollary of the exploitation of the omni-tonic and omni-rhythmical concepts one may predicate a similar extension of tempos, dynamics, and color. An indication of the possibilities of the freedom won thereby is shown in the work by Wolf-Ferrari already cited. In the first movement the frequent alternations of *ritardando*, *accelerando*, *più mosso*, and *meno mosso*, covering whole, and by no means small, sections produce an effect akin to the *rubato*, but so enhanced that it conditions the whole movement. While these extensions of our interpretations of basic principles may not be traced directly back to the Greeks, they are quite consistent with the spirit of their art.

IV

Certain modal forms and rhythmical idioms characteristic of the Greek art of music have now been briefly enumerated, and important points of contact between it and modern music definitely emphasized; let us proceed to the point of view to be assumed.

"The fifth century B.C. seems to combine better with our own age than with that of Palestrina (sixteenth century)." These words, taken from an article by C. F. Abdy Williams, in the monthly *Journal of the International Musical Society* (Leipzig, 1908, Part 7, p. 248), represent a conviction identical with that responsible for the point of view which we have taken. Mr.

Williams, whose work in many directions in this field entitles him to speak with some authority, continues as follows: "We are justified . . . in making the compositions as attractive as possible to a modern audience." In the article cited, these words apply to certain of the fragments already alluded to, but they may serve to indicate the end in view, and to introduce the problem to the solution of which the author of this publication has ventured to offer suggestions.

V

To arouse in a modern audience the emotions kindled in those who, under the brilliant skies of Greece, witnessed the production of these national dramas, is the conscious end. What are the processes through which this end may be attained?

With the causes of the lack of success of the Florentine reformers in mind it is evident that such processes must conform sufficiently to those conditioning modern interpretation to make possible, if not real satisfaction, at least a degree of sympathetic interest. It will be necessary to employ the "symbols in use in our day and generation," but the "symbols" should be the expression of a different content.

Possibly, one of the first difficulties to be overcome is a certain lack of appreciation of the power of unison singing met with nowadays. We are so accustomed to the use of harmony that we deplore its absence. Therefore, it is evident that appropriate harmonizations must be employed. We moderns have developed a power of assimilation — or at least we think we have — that makes us constantly on the *qui vive* for novelties through which it may be tested. Again, ultra-modern composers have given us so many harmonic combinations that, at their worst, have little but their unexpectedness and ingenuity to commend them, and, at their best, appear to function as fiery condiments to stimulate jaded appetite, that the power of simplicity is no longer adequately recognized.

For our purpose all such harmonic vagaries are glaringly inconsistent. Although in the accompaniments, harmonies can not be avoided, to clothe a simple Melos with such startling combinations as those referred to would give as great a shock to one of sensitive feelings as to see a Fra Angelico masquerading in the colors of a Titian or a Corot. Very frequently it will be

found that suggestions of harmonies, like open fifths, with no content-defining thirds, will be sufficient.

The employment of harmonies analogous to those used in the Church Modes would seem to be a reasonable compromise, but their use is strenuously opposed by Williams in the article cited because "The style of accompaniment used for Greek music should differ very widely from that used for Plainsong, for the former, being more modern in feeling, will bear association with the resources of modern art, while the latter will not." If the Greeks had no harmony, in the modern sense, and modal harmonies are out of place, it follows that only the simplest harmonic schemes should be used in the accompaniments, and in the voice parts reliance should be placed on the unison. As the accompanying instruments will remove any effect of monotony that might otherwise result, this involves no danger.

In this connection it is pertinent to draw attention to disturbing anachronisms that might result from the introduction into the accompaniment of instrumental figures of a character opposed to the Greek idea of moderation, in that they extend over too great a compass, and involve difficulties of a technical nature quite out of keeping with all that we know of Greek practice. This applies particularly to the wind instruments; but the harp, which represents the lyre, must also be used with discretion. Simple arpeggiated chords are to be preferred to such extended and rapid arpeggios as would be debarred by the compass of the early instrument, to say nothing of the probable inadequacy of the technical equipment of the player.

As the musical settings in this volume are intended to meet the conditions obtaining in the majority of our colleges and universities, and, with two exceptions, are adapted for production by amateurs, the restrictions thereby imposed have demanded the use of the clarinet, as the modern representative of the *aulos*, even though a double reed was used in the latter instrument. Aside from the fact that such a choice is quite in line with the practice of most modern composers, even when the conditions are favorable, it may be defended on the following grounds. First, were one to use the oboe, which, as a double-reed instrument, would be more fitting, the practical fact would have to be faced that competent oboe-players are restricted to the ranks of professionals, while the number of amateur clarinet-players is

comparatively large, and many of them are excellent. The second reason is based on the superior tone-quality of the clarinet in such a restricted combination of instruments as is found in these and similar settings. The assertive tone-quality of the oboe — especially if badly played, as it inevitably would be, by an amateur — would be distasteful, for modern audiences have outgrown the desire for such a predominance of that instrument as was often in evidence one hundred and fifty years ago. This mention of the tone-quality of the oboe leads to the third reason, viz., that its assertive quality of tone would make it less useful in forming harmonies in connection with the flute, while its compass would preclude its employment in phrases extending below c (middle c).

It has not been thought advisable to write an extended instrumental introduction, *προοίμιον*, to any of the dramas for which these settings were made, for the resources of the instruments used would not suffice to give the variety in color, nor the dynamic contrasts, demanded. When one can use a full orchestra the case is quite different, but under the conditions voluntarily imposed by the author the few introductory measures given are quite sufficient for our purpose, especially as the function of the prelude, according to Richard Wagner, is to place the auditor in the proper mood to make him "a partner in the becoming." More explicit consideration of details relating to actual performance will be found in the introductory sections devoted to particular settings. It is hoped that the stressing of such as already have been stated will not be looked upon as "vain repetition," but as essential to the complete understanding of all that is involved in the successful production of the works for which these settings were composed.

VI

It only remains to restate the purpose of such compositions.

The purpose always to be borne in mind is, so to interpret an art long since inactive that it will live again, to mirror emotion and enforce action now as it did in the days of the great dramatists of Hellas. Such an interpretation in terms of modern life will enforce the dictum, "All art is one," and give added weight to Emerson's saying: "The new in art is always formed from the old."

PART I

INCIDENTAL MUSIC TO PERCY MACKAYE'S DRAMA OF SAPPHO AND PHAON

SAPPHO AND PHAON

In the tragedy bearing the above title, Mr. Percy Mackaye demonstrated the range of his classical scholarship and the extent of his resources as a dramatist. He had given many proofs of his ability before he published, in 1907, the work which gave occasion for the composition of the music now presented.

Upon its acceptance for stage representation by Mr. Harrison Grey Fiske, an experienced manager, the question of appropriate incidental music immediately obtruded itself, for to present without music a tragedy with a Greek atmosphere would be to rob it of an essential and vital factor. As the production was to be intrusted to professionals, certain practical difficulties incidental to amateur performances were eliminated at the outset, but in their place other considerations rendered the problem even more complex. The attitude of the general public is quite distinct from that of a restricted academic audience composed of men and women who listen with sympathy rather than with curiosity, and who desire enlargement of vision rather than novel sources of amusement.

Briefly stated, the problem pressing for solution was to furnish music in which the ancient formulae should be expressed in terms of modern music, in other words, to produce in twentieth-century auditors the emotions aroused by the Melos of by-gone days; to attain a definite end, while, by the exigencies of the case, many of the means through which this might be realized were forbidden.

That this music must intensify important dramatic situations is self-evident, for in the last analysis such was the function of the musico-dramatic art of Hellas.

To accomplish these ends, the melodic and rhythmical structure of the music, so far as was consistent with the conditions imposed, followed Greek models. Certain tetrachordal successions, and especially a short excerpt from the Hymn to Apollo, were employed as basic *motifs*, both being given dramatic significance, and at the same time serving as unifying structural norms. The Dorian tetrachord — read upward — was most frequently in evidence, and

the whole melodic structure rested on a simple harmonic basis, as demanded by modern ears, although harmony, as we understand it, was unknown to the Greeks. As the nearest approach to the ancient instrumental accompaniment, flutes, clarinets, and harps were employed to fulfil the function so convincingly stated by Marco da Gagliano (1570– ?) in the Preface to *Dafne* produced in January, 1608: "The function of the accompaniment is to bring the music and action into proper relation to each other; to support the song without destroying the understanding of the text."

In accordance with the agreement under which permission was granted for the publication of the music to *Sappho and Phaon* in Part I of this volume, the rights of performance were reserved by the author and manager, whose permission must be obtained before a public performance can be given. But whether the selections are studied for presentation or merely read, the following observations upon purely musical features may not be out of place.

At the very outset we meet with a rhythmical difficulty in the fact that in No. 1, the time-signature 12–8 should, or might, be 24–8, but to avoid the appearance of pedantry and the necessity of changing at certain places from the latter to the former metrical norm, it is not so indicated. This is a typical example of the difficulty of reconciling two opposing concepts of rhythm, the one based on mensural grouping, the other on phrasing.

In Act I, at the end of Sappho's Song, *What shall we do, Cytherea?* the flute solo was introduced as a "sop to Cerberus" on the one hand, and, on the other, for the same reason that Arthur Sullivan was asked by a scene-shifter to "give us a few more measures for the 'cellers"! It is more effective when omitted.

In the Introduction to Act II, which aims to suggest the pervading atmosphere of love and the implications of the moonlit night, the initial theme of Sappho's Song is made the basis of a canon in the octave between the two harps — one stationed in the wings at left of stage, the other placed at the right. This leads into a similar type of canon for the flutes, also concealed at either side of the stage, followed by the repetition of the harp music, which in turn leads into Alcaeus' Song, *Wine, dear child, and truth.* The elasticity and expressiveness of the five-membered rhythm is clearly demonstrated in this song, in which, at the repetition of the words, *Wine from the crocus' cup*, the excerpt from the Hymn to

Apollo appears for the first time. The harps, continuing in terms of the original theme, now introduce the melodrama.

In Sappho's Song, *Hollow shell, horny shell*, also in this Act, the lyre accompaniment (represented by the harp) is measurably in accord with the early treatment. The same may be said of Thalassa's Lament, *Hesper, Eleleu.* The phrases for flute are intended to portray the mother's grief and despair.

The disconnected reminiscences of music already heard which form the material of the opening number in Act III, are to be played in a hesitating manner, as though Bion were attempting to recall entire songs of which fleeting memories alone were his.

Illustrations of certain practical considerations necessary to take into account when composing music for theatrical purposes, are afforded by the Chorus of Sea-Slaves, *Akoue, Poseidon*, and the final chorus, *Gath'rers, what have ye forgot, Hymenaeon!* The first must conform to the movements of the slaves, as they come from below, pass by and disappear, and consequently must come within a definite time limit. The latter condition is more in evidence in the second instance, as the chorus, starting quietly, must be so developed as to reach its climax at the exact moment when Sappho, at the conclusion of her last speech, throws herself from the cliff, or, to be precise, in one minute and fifty-eight seconds.

The use of four-part harmony in the final chorus, while it appears to be in opposition to the statement regarding the use of the unison made in the Introduction, is justified. First, because it gives variety to the treatment of a theme that has already appeared several times; secondly, because it gives a more powerful climax. These reasons are of great weight in a professional stage performance, for they are in consonance with the demands of the average audience.

It has not been considered necessary to give an analysis of the play, but the reason for the introduction of a Neapolitan folk-song at the end must be stated.

At the beginning of the play one of a number of Italian laborers, excavating in the ruins of an ancient theatre, is represented as having discovered certain toilet articles used by actors and actresses. The laborers then disperse for their nooning, leaving their employers meditating over the dried paints and other properties, which have been placed in their hands. Sud-

denly the stage is peopled with resurrected players, who proceed to enact the story forming Mr. Mackaye's drama. As the laborers sang their folk-songs at their work, so when they return, at the conclusion of the drama and of their period of rest, they sing the popular song beginning *Tutt' altro mi chiama.*

Sappho and Phaon was staged in the early fall of 1907, but, as it synchronized with the great financial crisis of that year, it did not receive the sympathetic reception its merits deserved. Under the conditions then obtaining light comedy was more in accord with the public's desires than tragedy, but it must be said that the few representations given were eminently successful. Those who would know more of the work — and it is well worth careful study — are referred to Mr. Mackaye's text.

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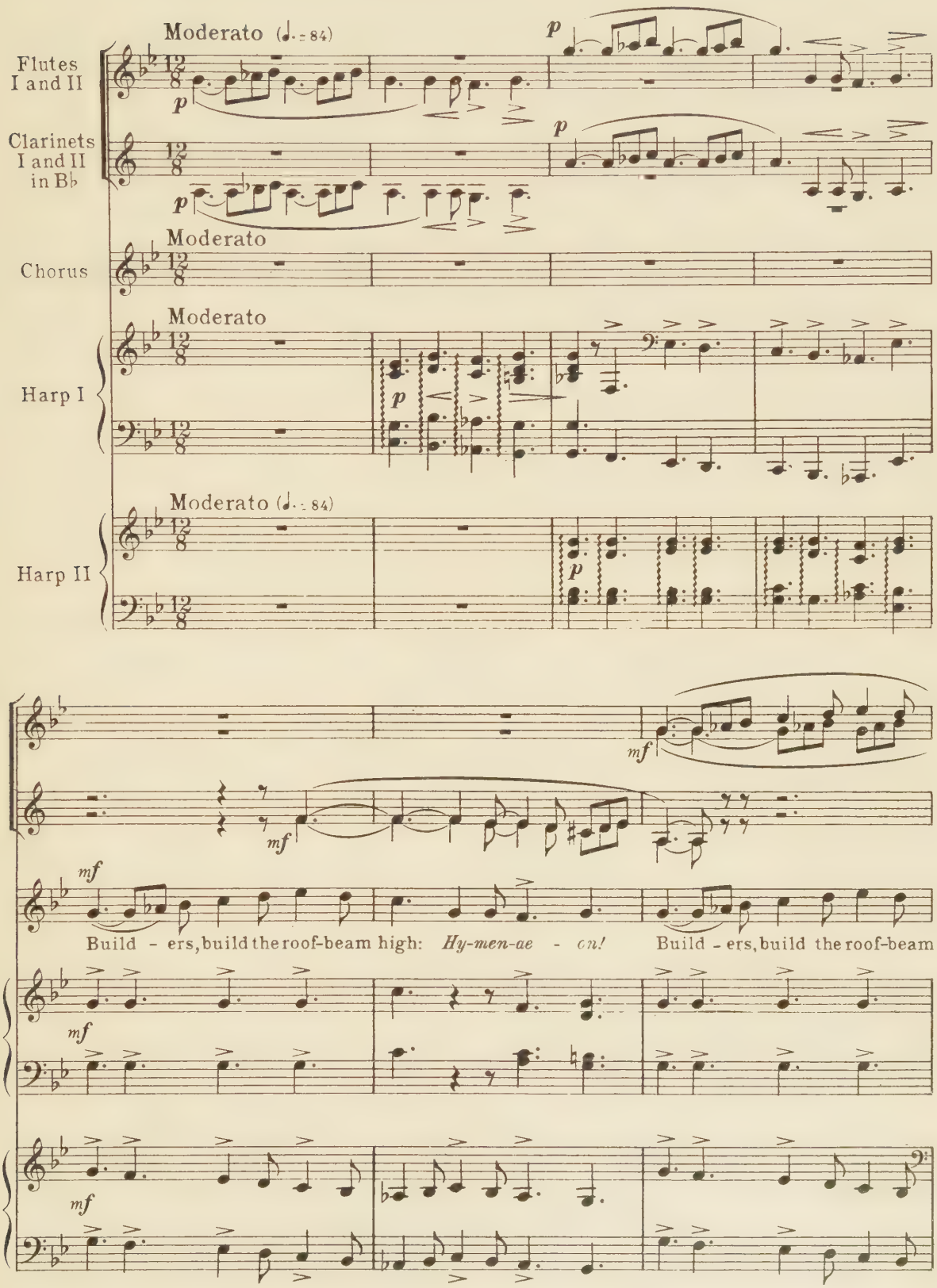
[1] The division of this word as *Hy-men-ae-on* in the lines accompanying the music is that adopted by Mr. Mackaye in his text.

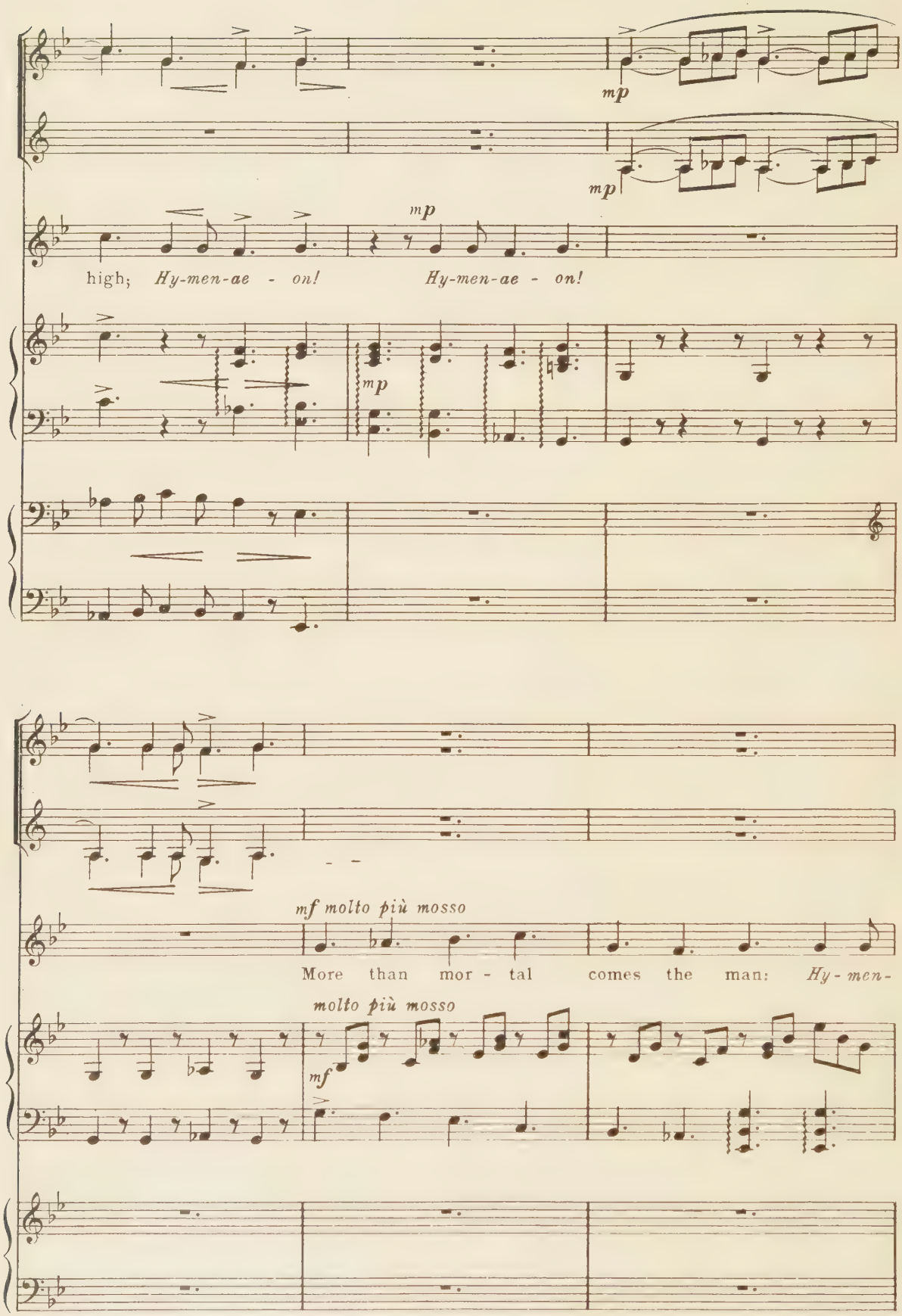
[2] The numbers in parentheses refer to pages of the published play (*Sappho and Phaon*. By Percy Mackaye. New York, The Macmillan Company, 1907).

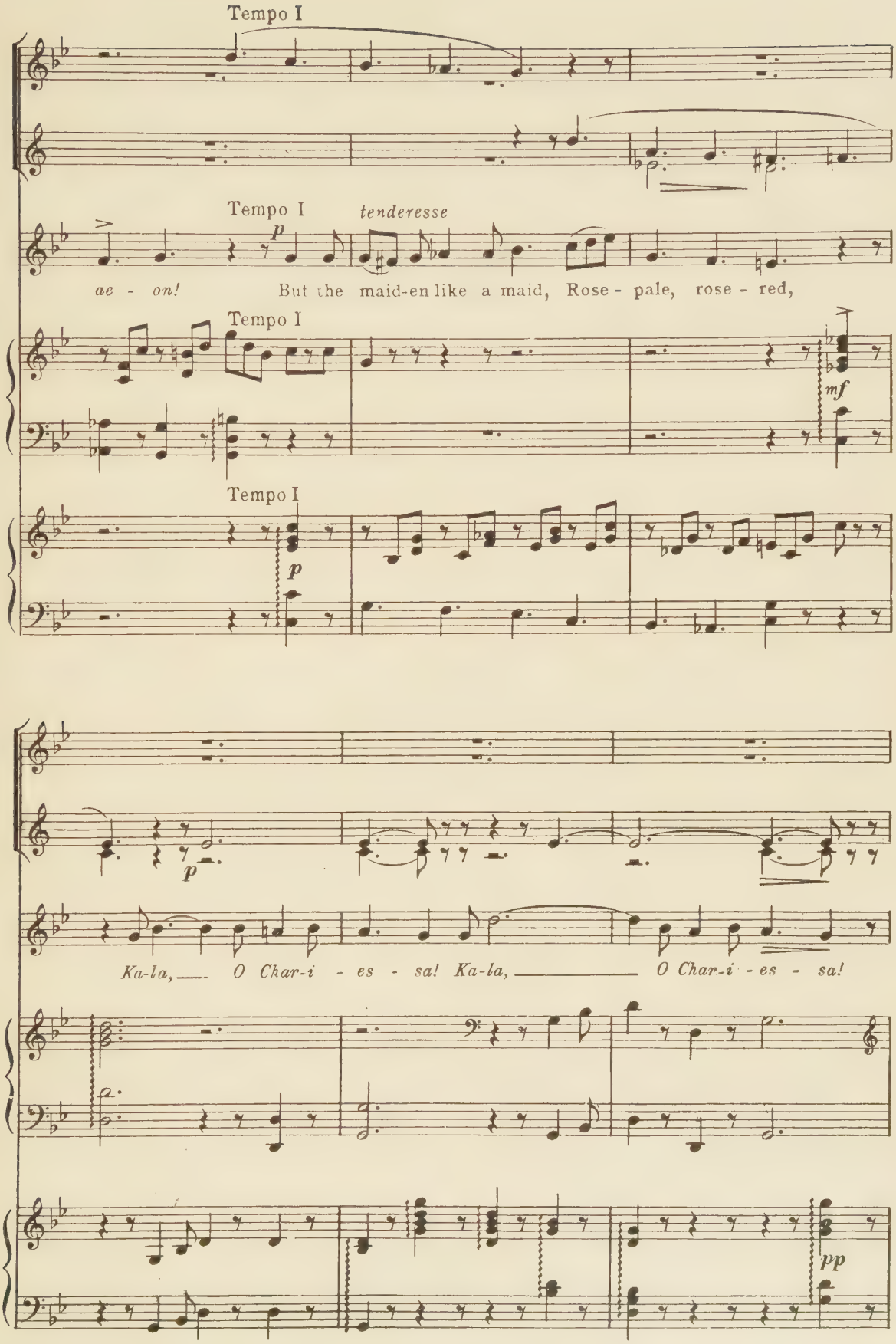
ACT I

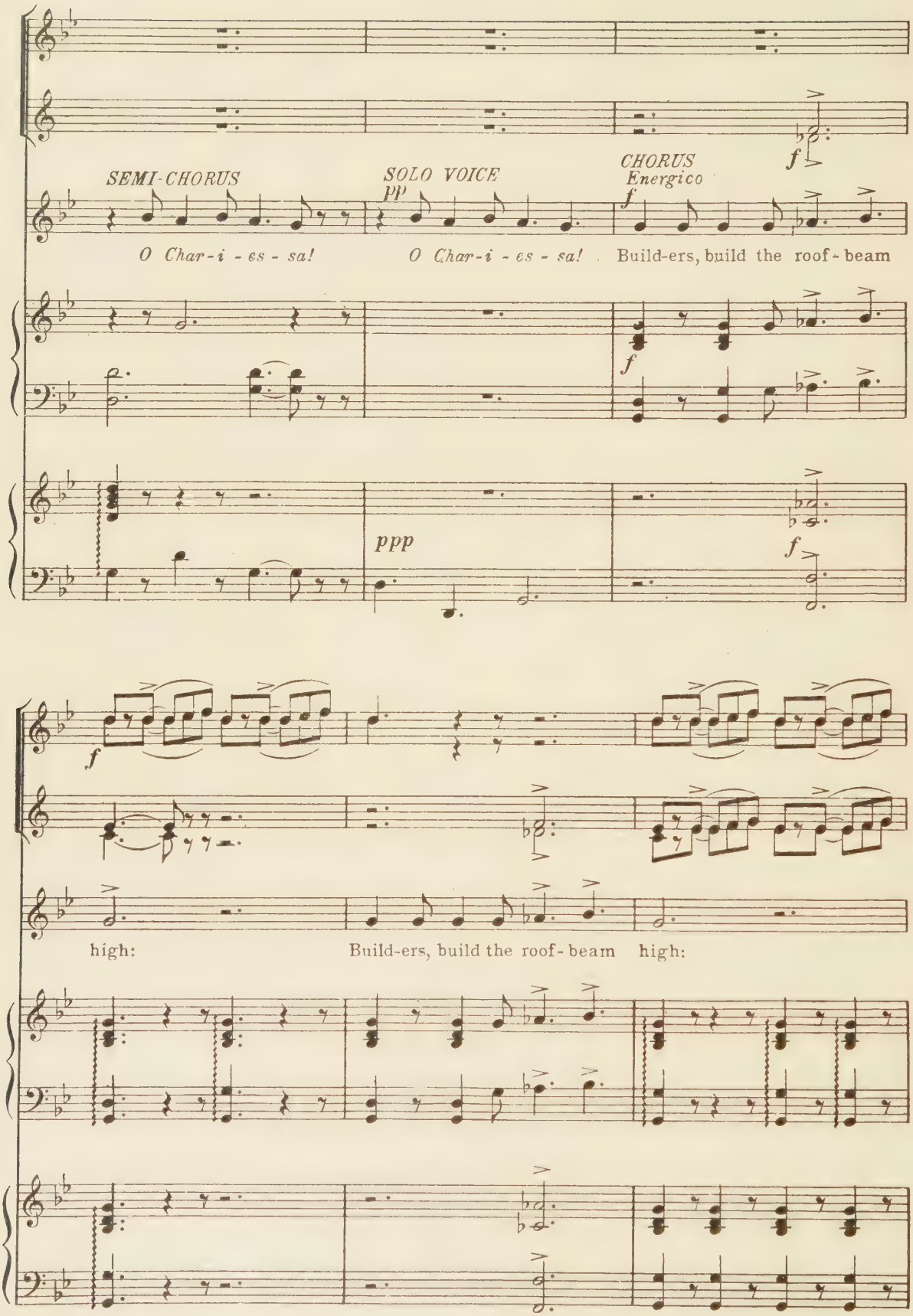
№1–Chorus

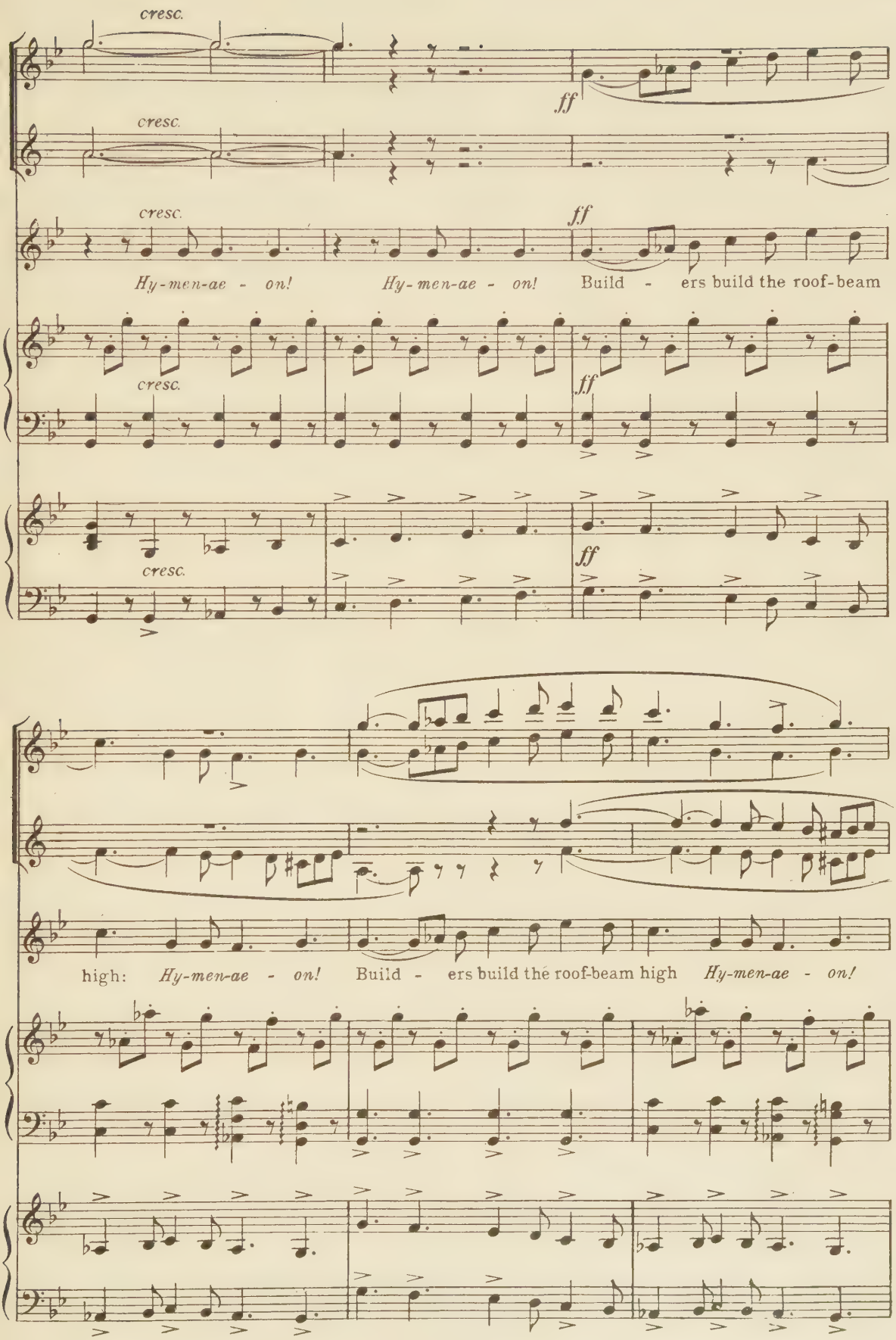
"BUILDERS, BUILD THE ROOF-BEAM HIGH!"

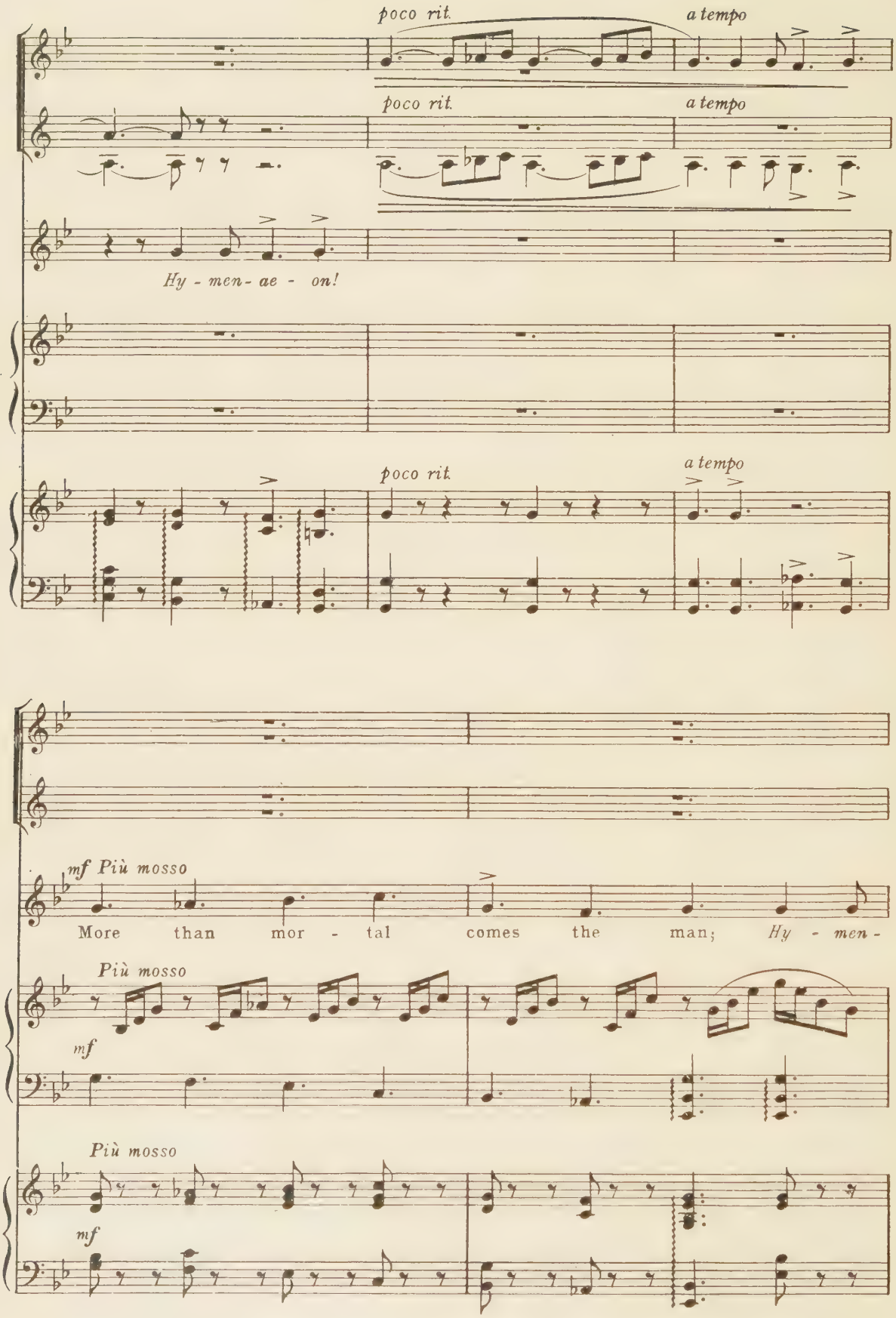


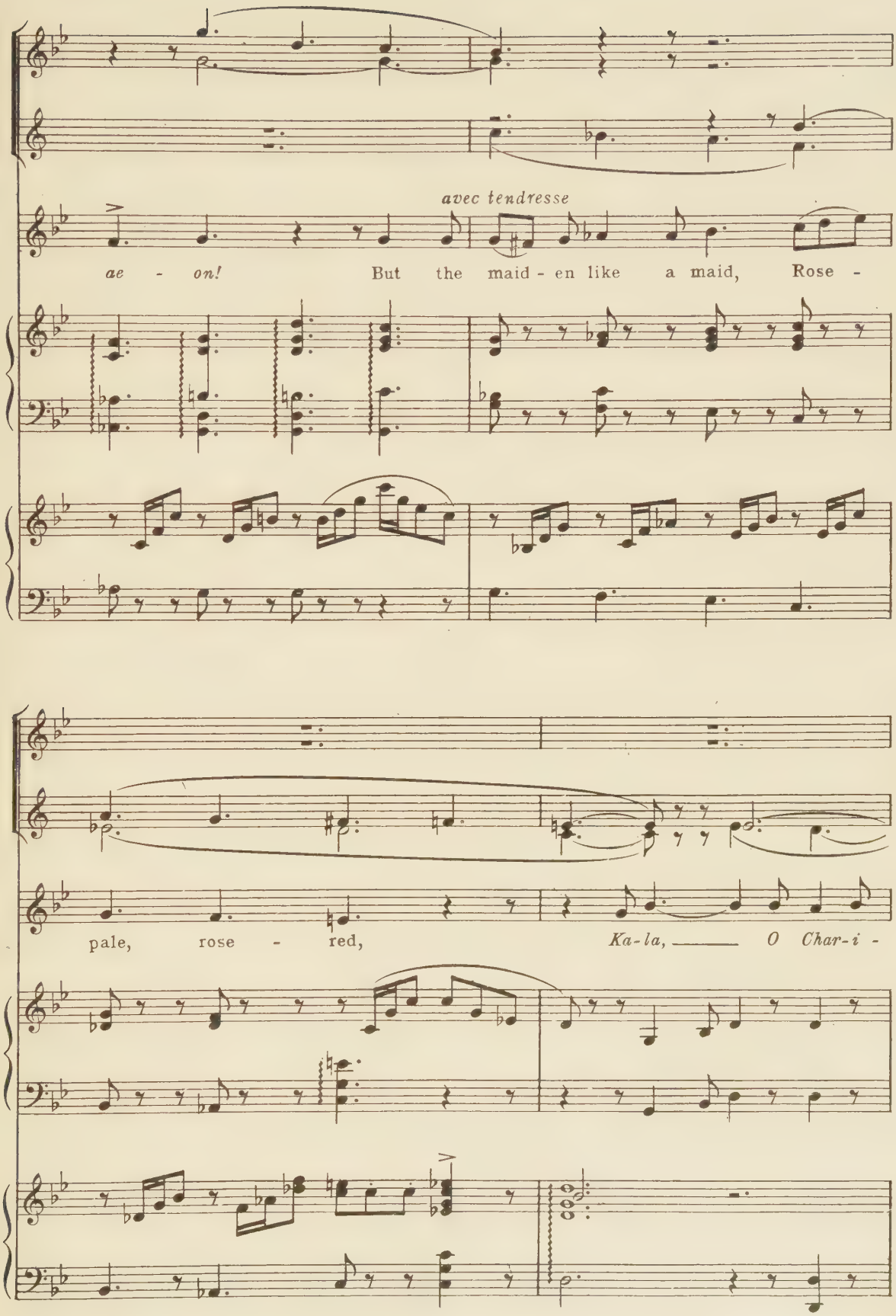

mp
mp
mp
high; Hy-men-ae - on! Hy-men-ae - on!
mp
mf molto più mosso
More than mor - tal comes the man: Hy - men-
molto più mosso
mf

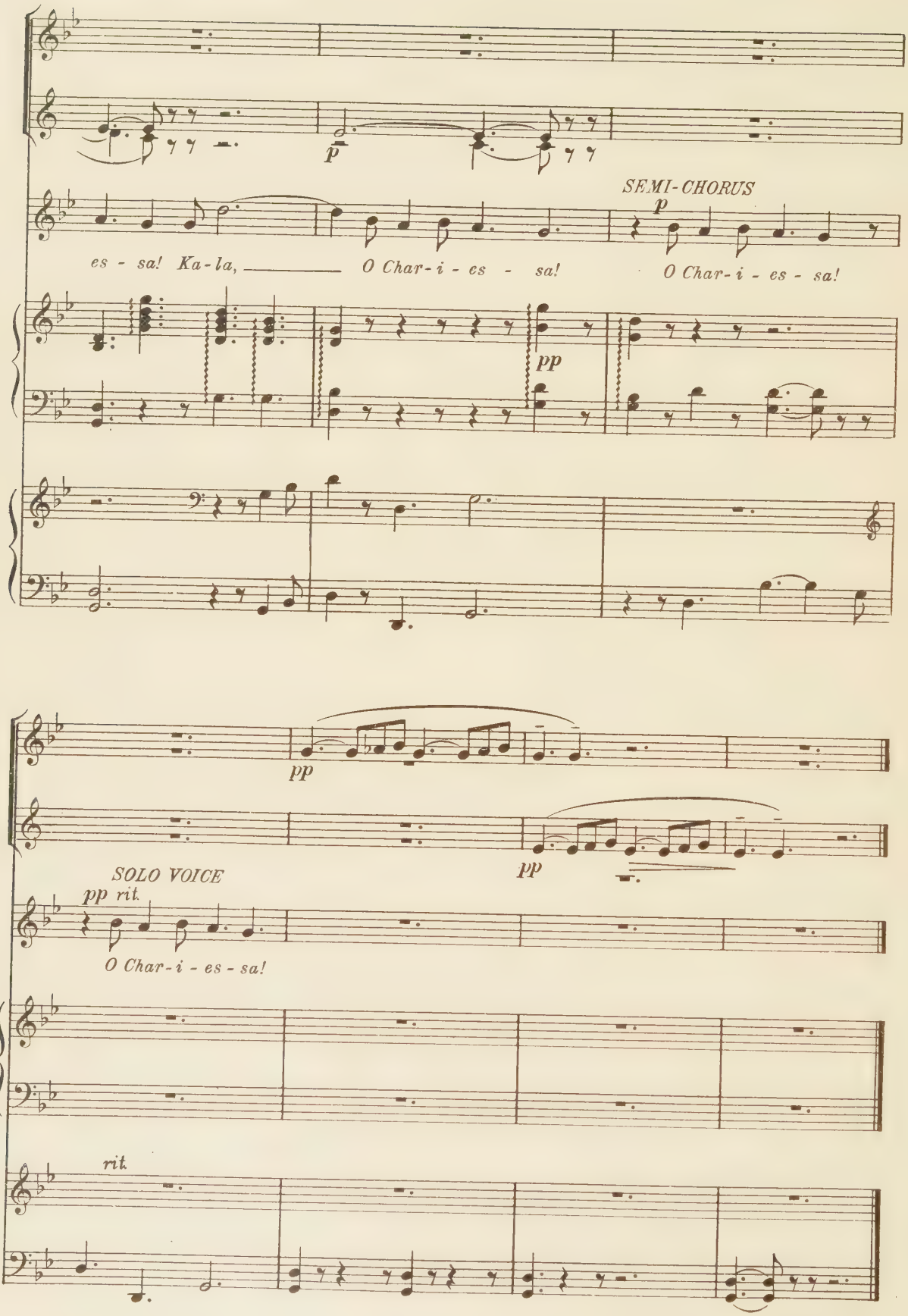

Tempo I
Tempo I
tenderesse
p
ae - on!
But the maid-en like a maid, Rose - pale, rose - red,
Tempo I
mf
Tempo I
p
p
Ka-la, O Char-i - es - sa! Ka-la, O Char-i - es - sa!
pp


SEMI-CHORUS
O Char-i-es-sa!
SOLO VOICE
pp
O Char-i-es-sa!
CHORUS
Energico
f
Build-ers, build the roof-beam
f
ppp
f
f
high:
Build-ers, build the roof-beam high:


cresc.
ff
Hy-men-ae - on!
Hy-men-ae - on!
Build - ers build the roof-beam
high: Hy-men-ae - on!
Build - ers build the roof-beam high
Hy-men-ae - on!

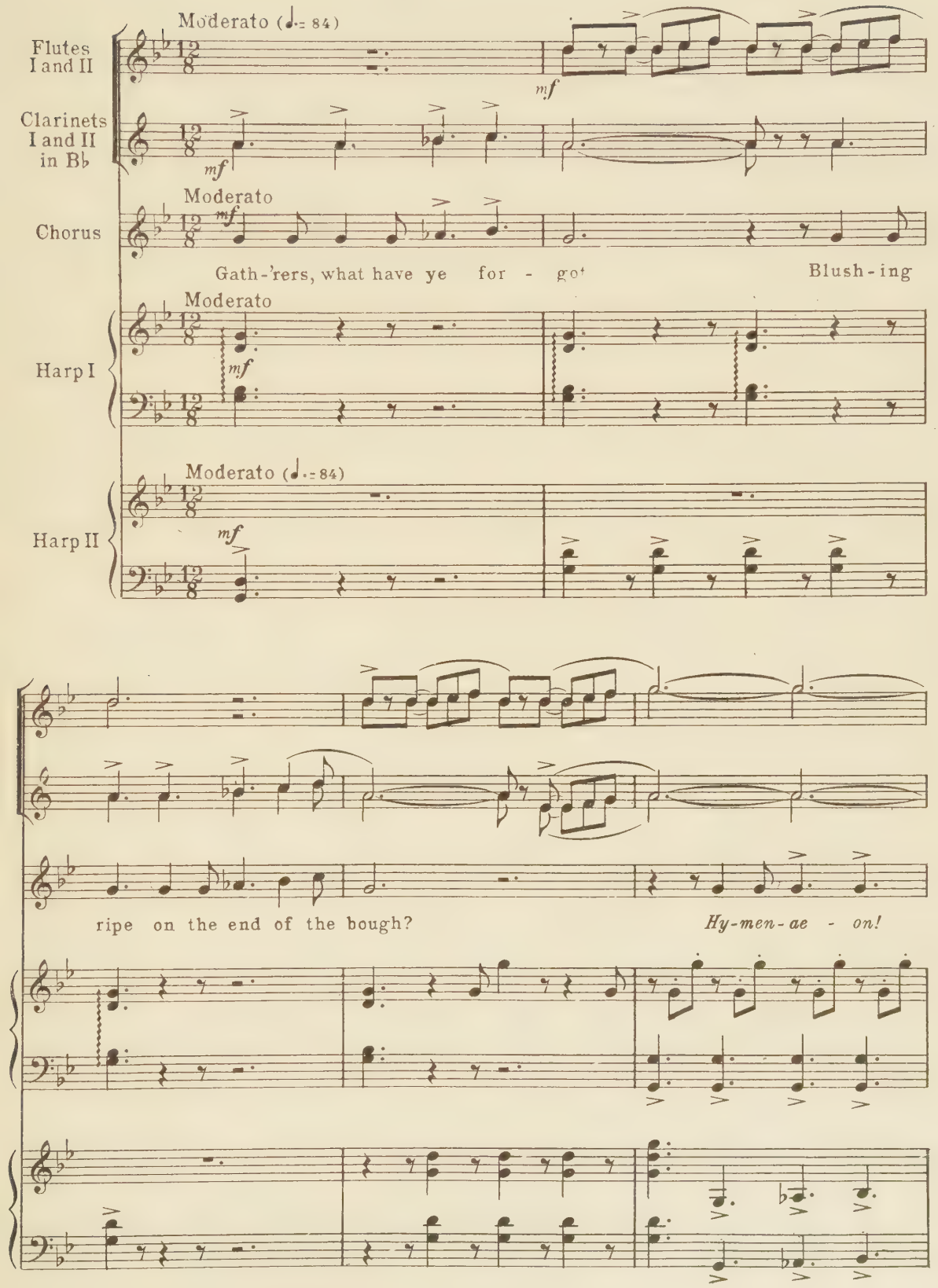

poco rit.
a tempo
poco rit.
a tempo
Hy - men- ae - on!
poco rit.
a tempo
mf Più mosso
More than mor - tal comes the man; Hy - men -
Più mosso
mf
Più mosso
mf

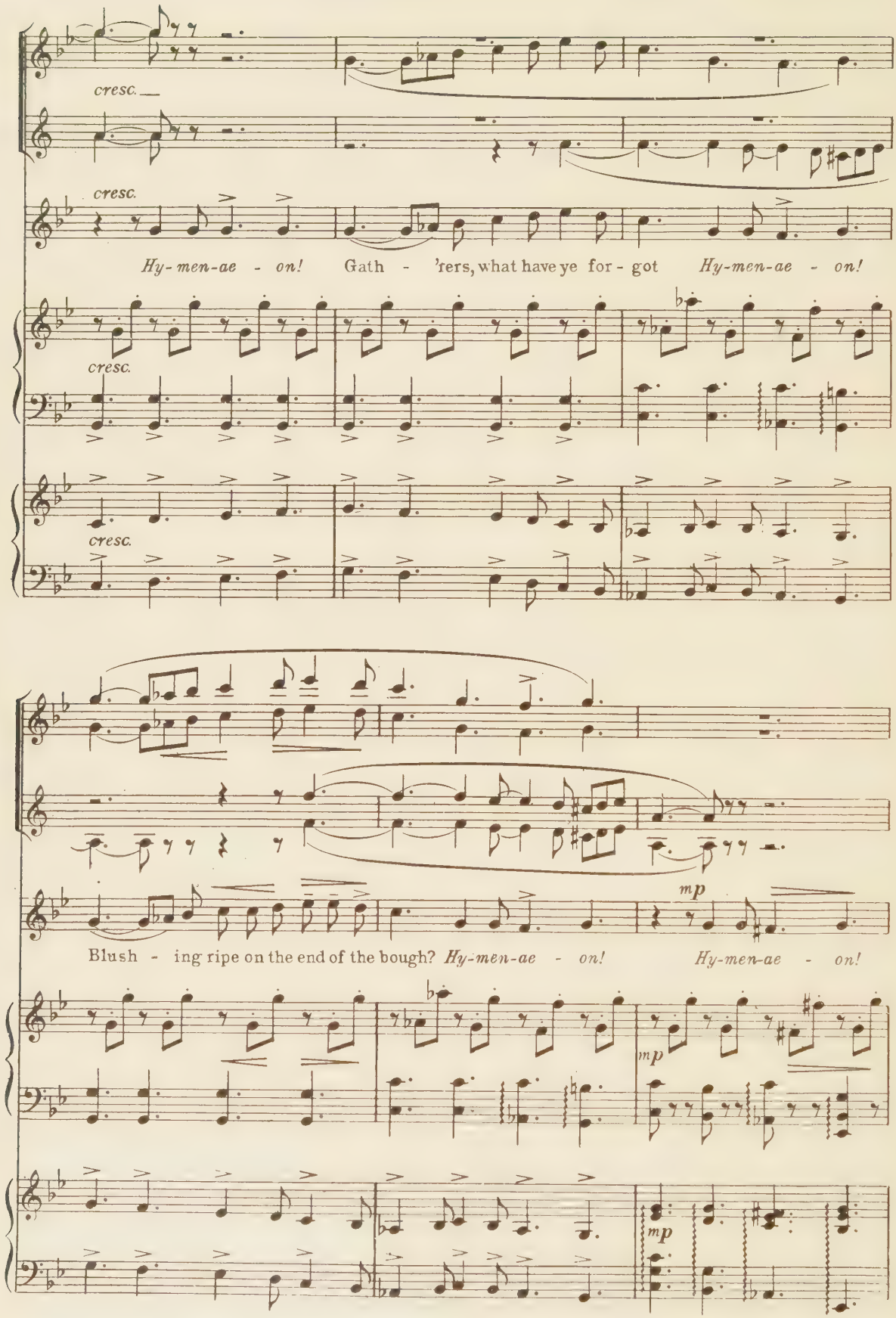

avec tendresse
ae - on! But the maid - en like a maid, Rose -
pale, rose - red, Ka-la, O Char-i -

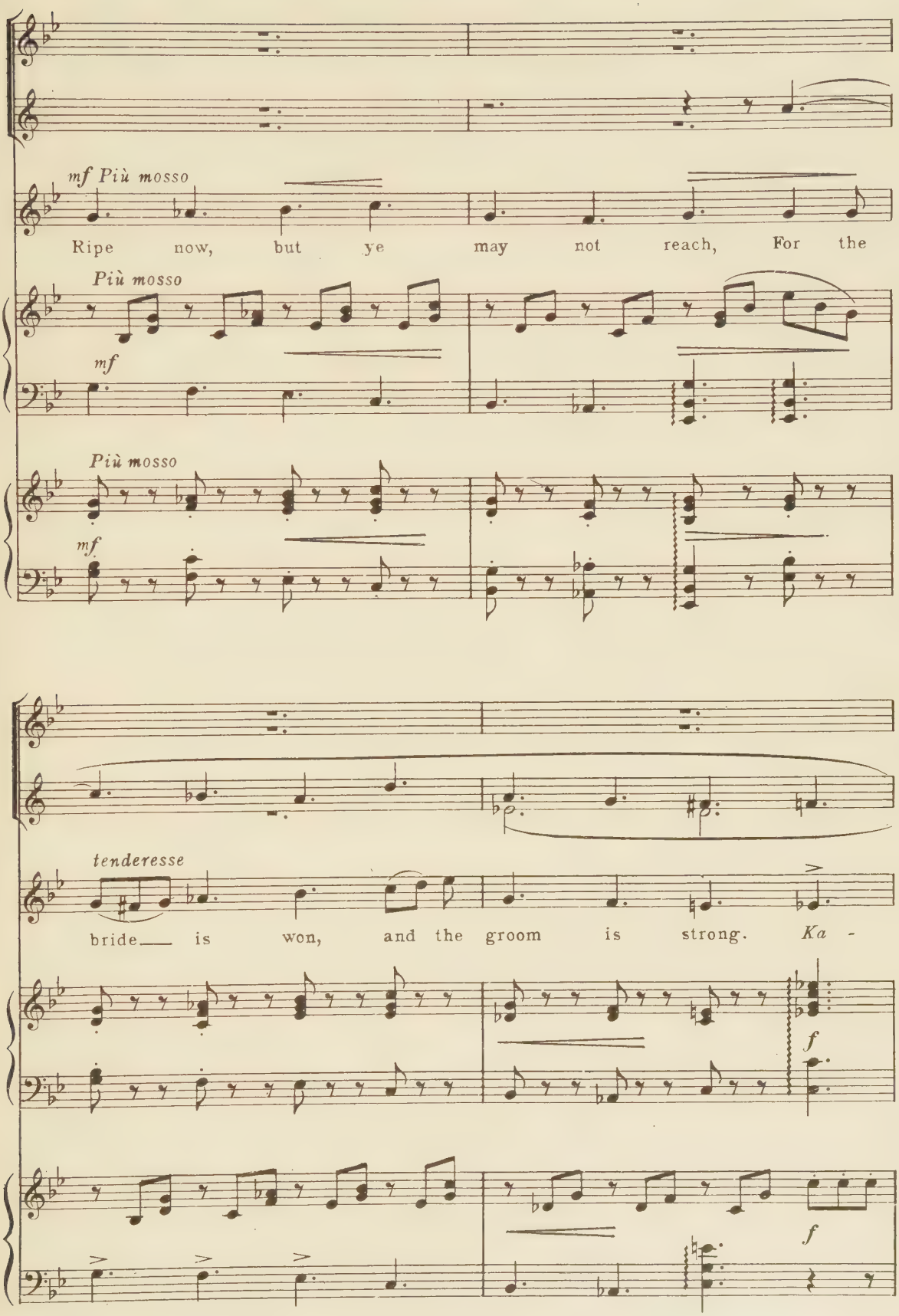

p
SEMI-CHORUS
p
es - sa! Ka-la, O Char-i - es - sa!
O Char-i - es - sa!
pp
pp
pp
SOLO VOICE
pp rit.
O Char-i - es - sa!
rit.

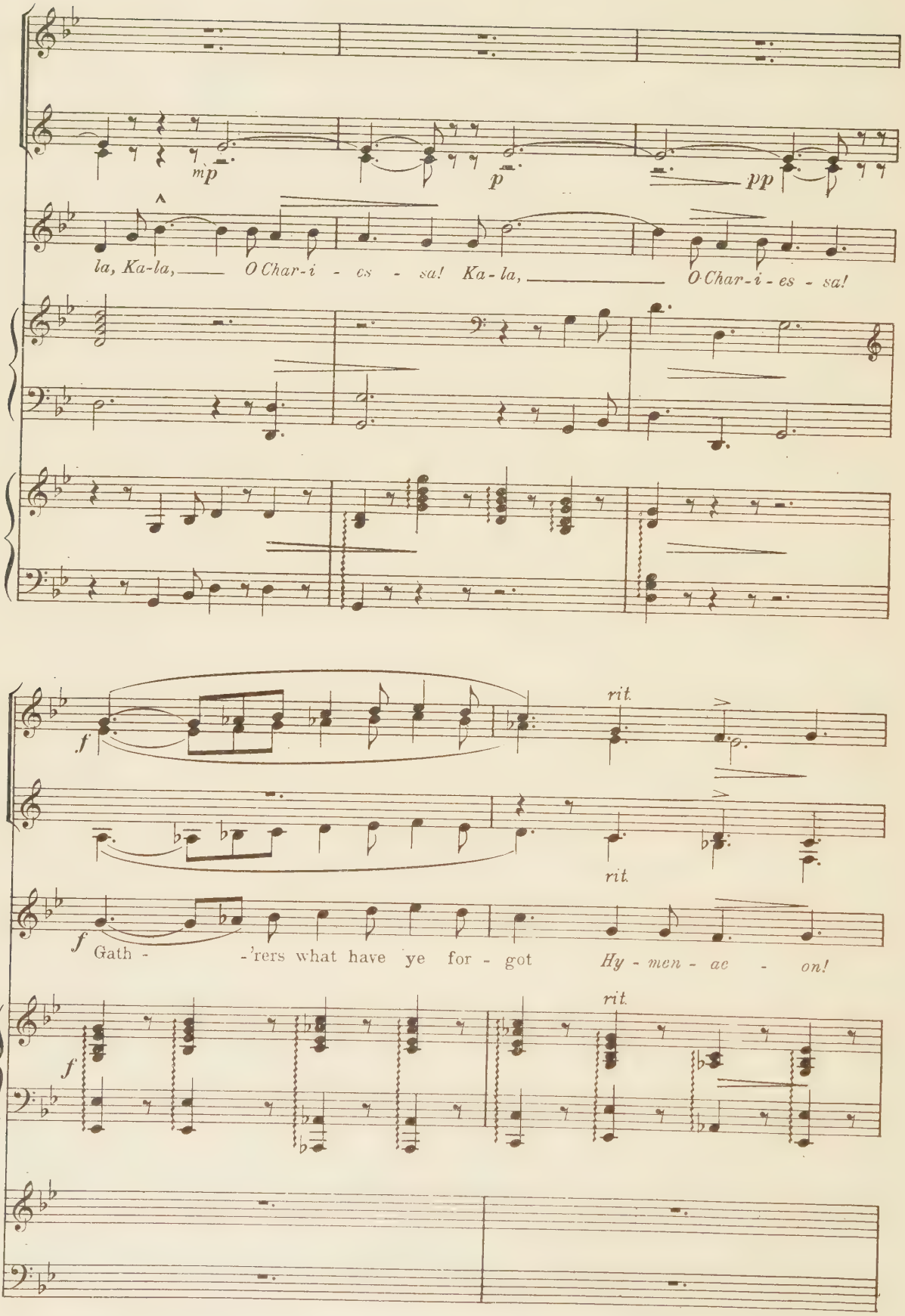
No 2. Chorus

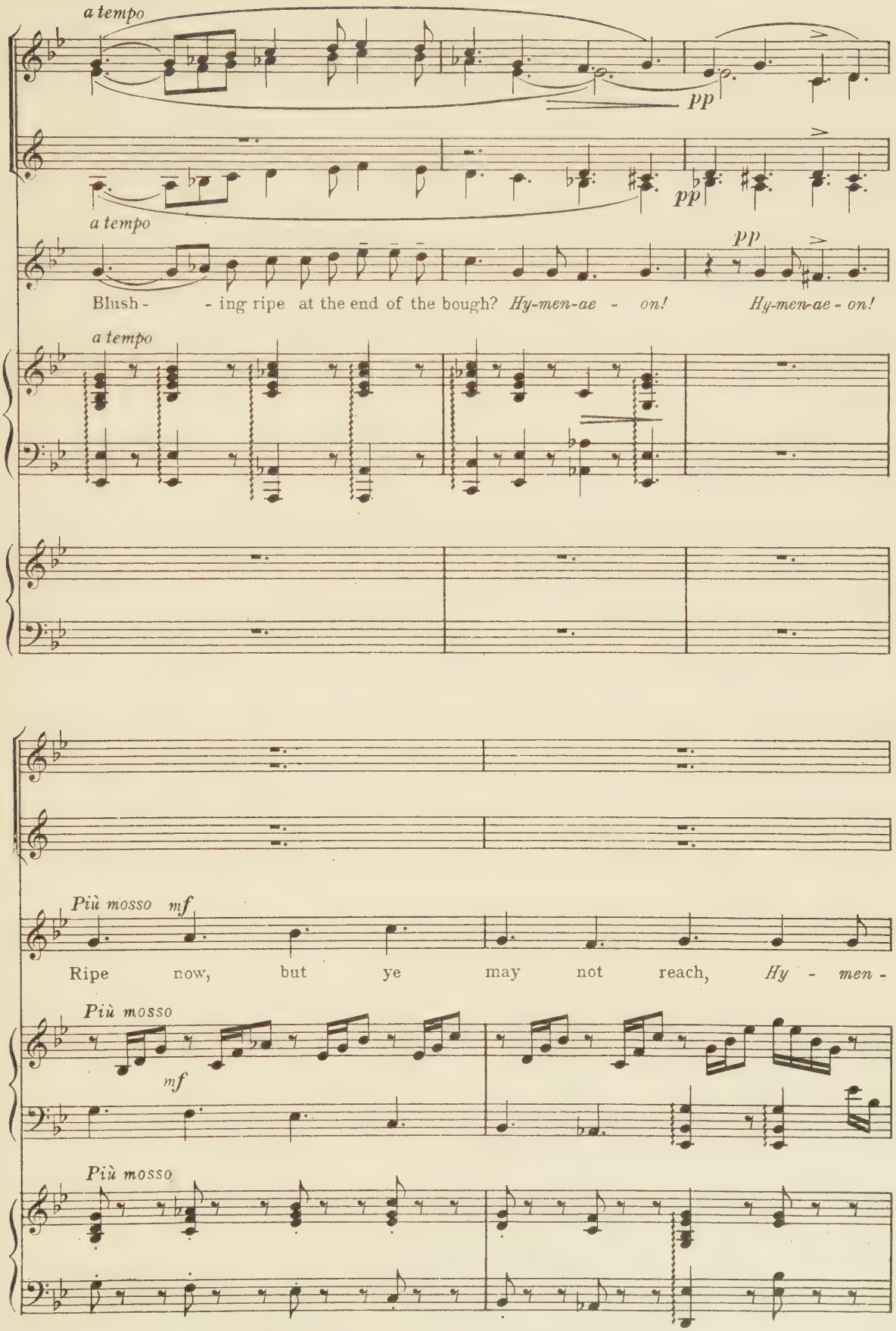
"GATH'RERS, WHAT HAVE YE FORGOT?"

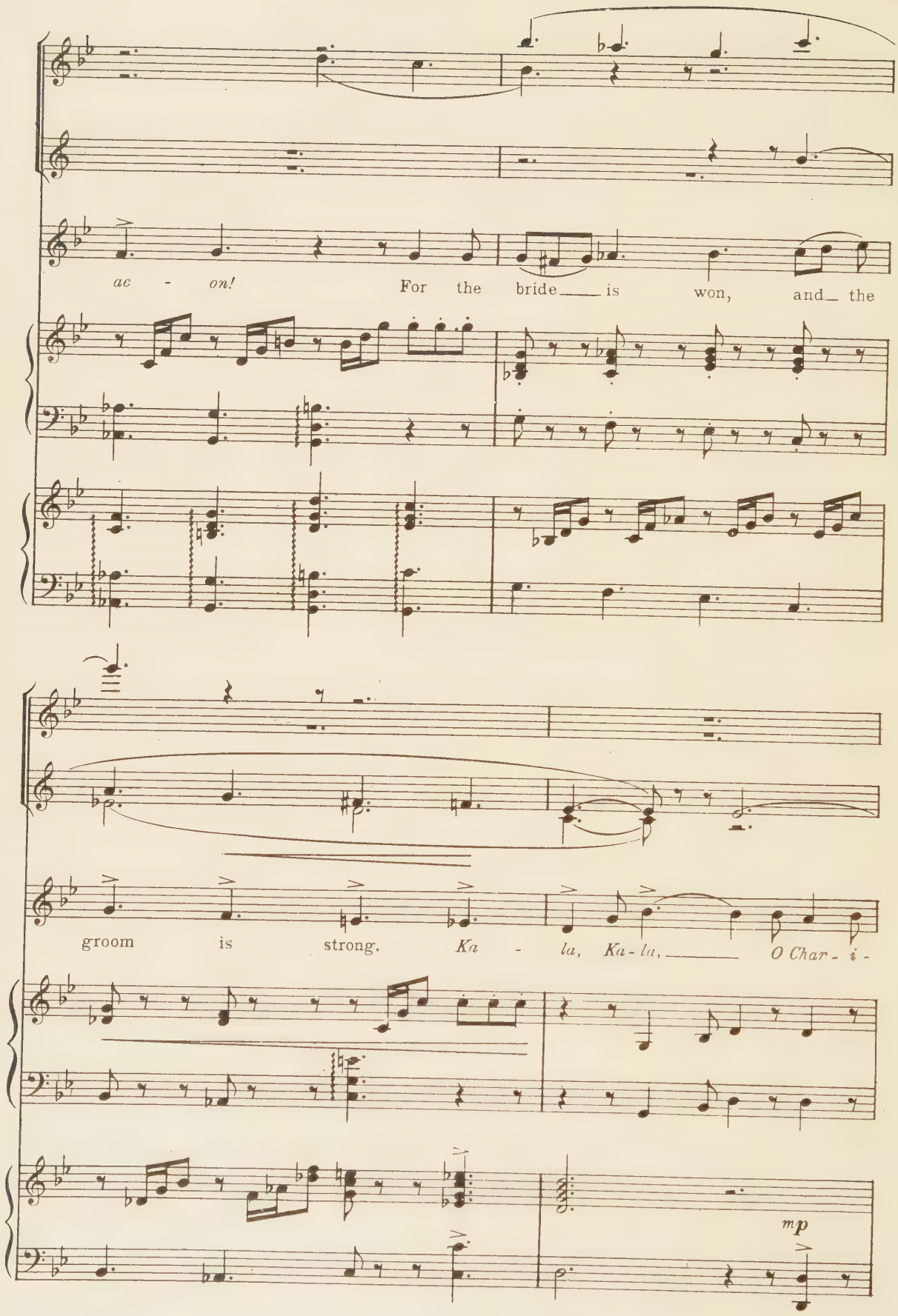


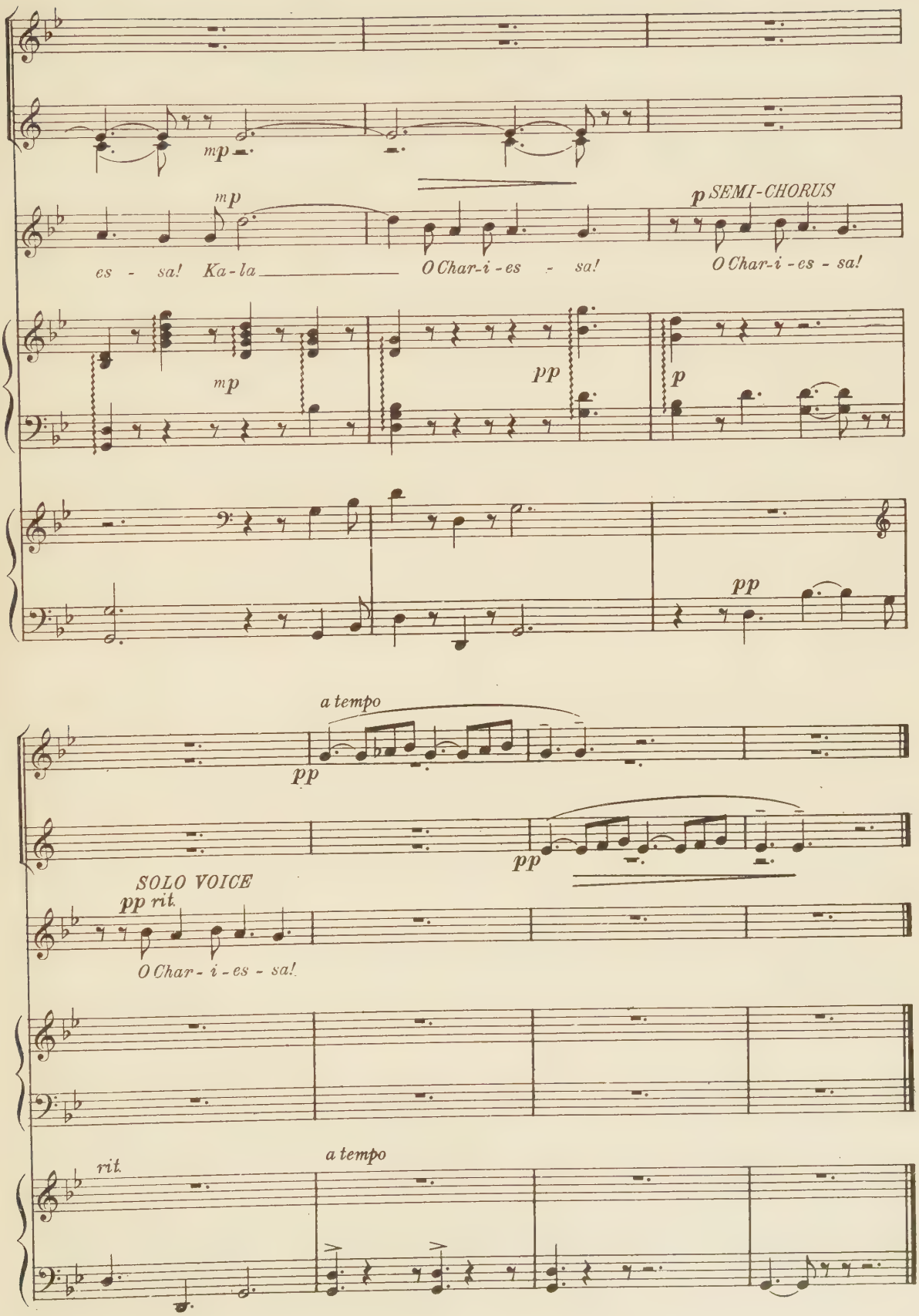

cresc.
cresc.
Hy-men-ae - on! Gath - 'rers, what have ye for - got Hy-men-ae - on!
cresc.
cresc.
mp
Blush - ing ripe on the end of the bough? Hy-men-ae - on! Hy-men-ae - on!
mp
mp


mf Più mosso
Ripe now, but ye may not reach, For the
Più mosso
mf
Più mosso
mf
tenderesse
bride___ is won, and the groom is strong. Ka -
f
f


mp
p
pp
la, Ka-la, O Char-i - es - sa! Ka-la, O Char-i-es - sa!
f
rit.
rit.
f
Gath - -'rers what have ye for - got Hy - men - ac - on!
f
rit.

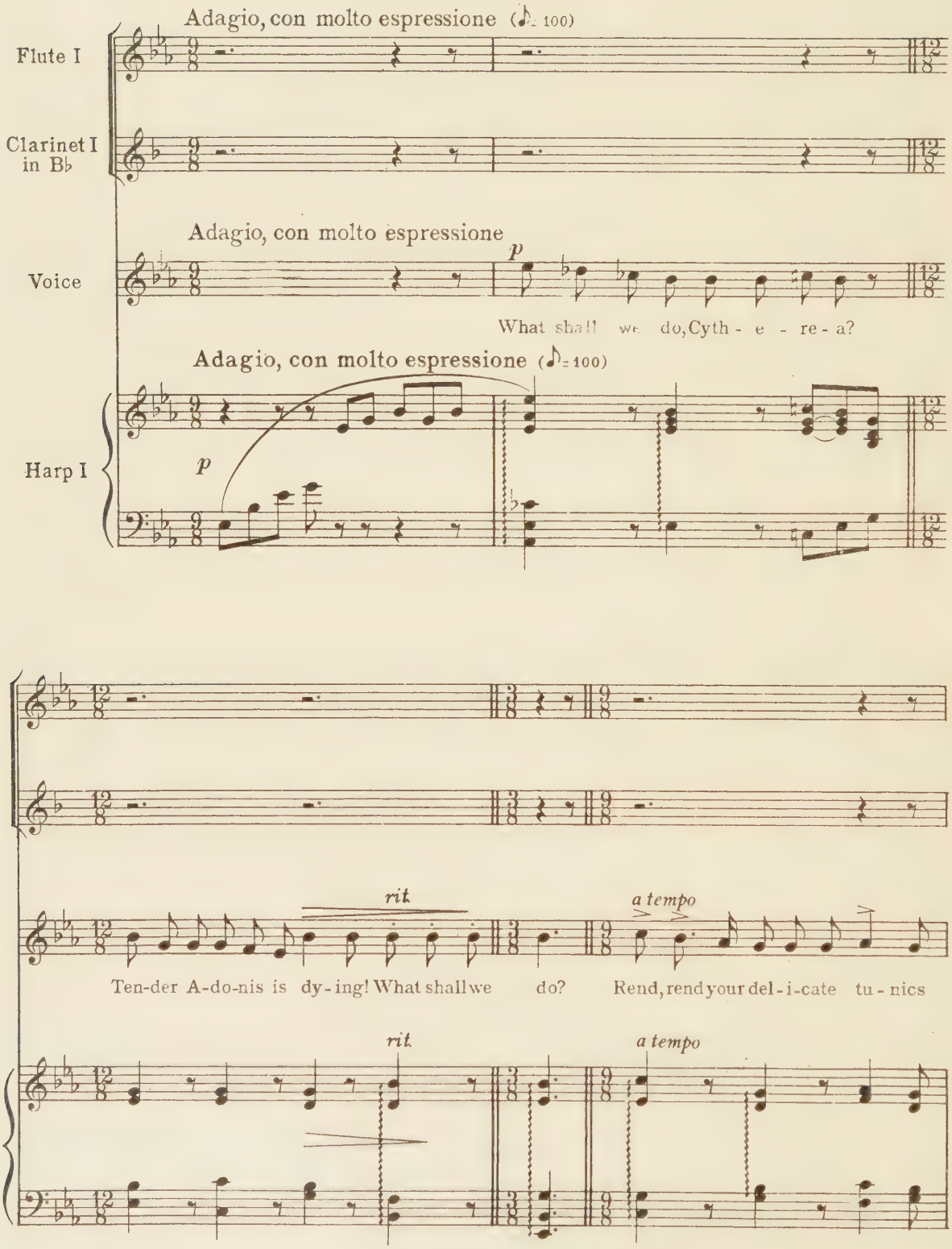

a tempo
pp
a tempo
pp
a tempo
pp
Blush - - ing ripe at the end of the bough? Hy-men-ae - on! Hy-men-ae - on!
a tempo
Più mosso mf
Ripe now, but ye may not reach, Hy - men -
Più mosso
mf
Più mosso

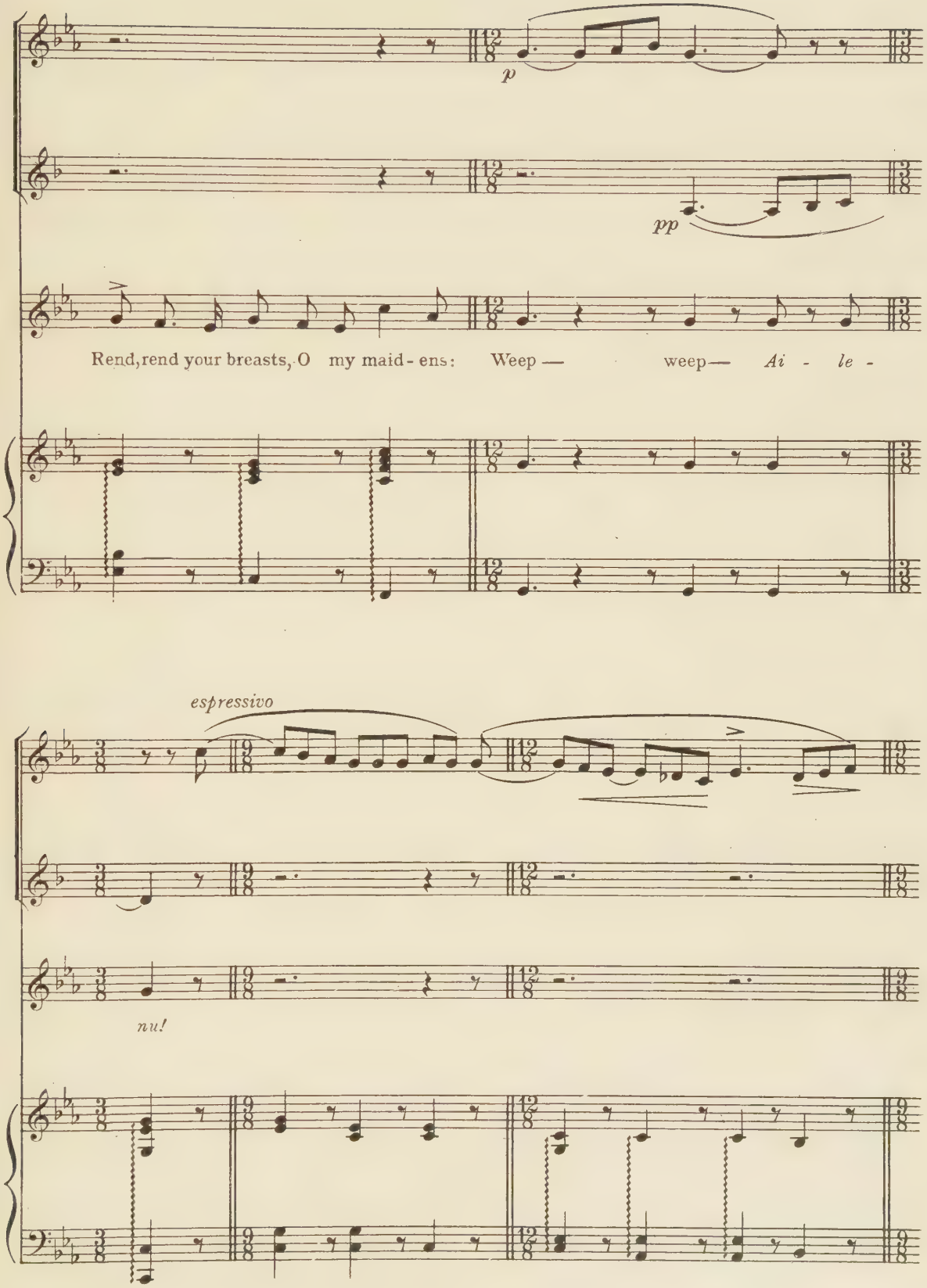

ae - on! For the bride is won, and the
groom is strong. Ka - la, Ka - la, O Char - i -
mp

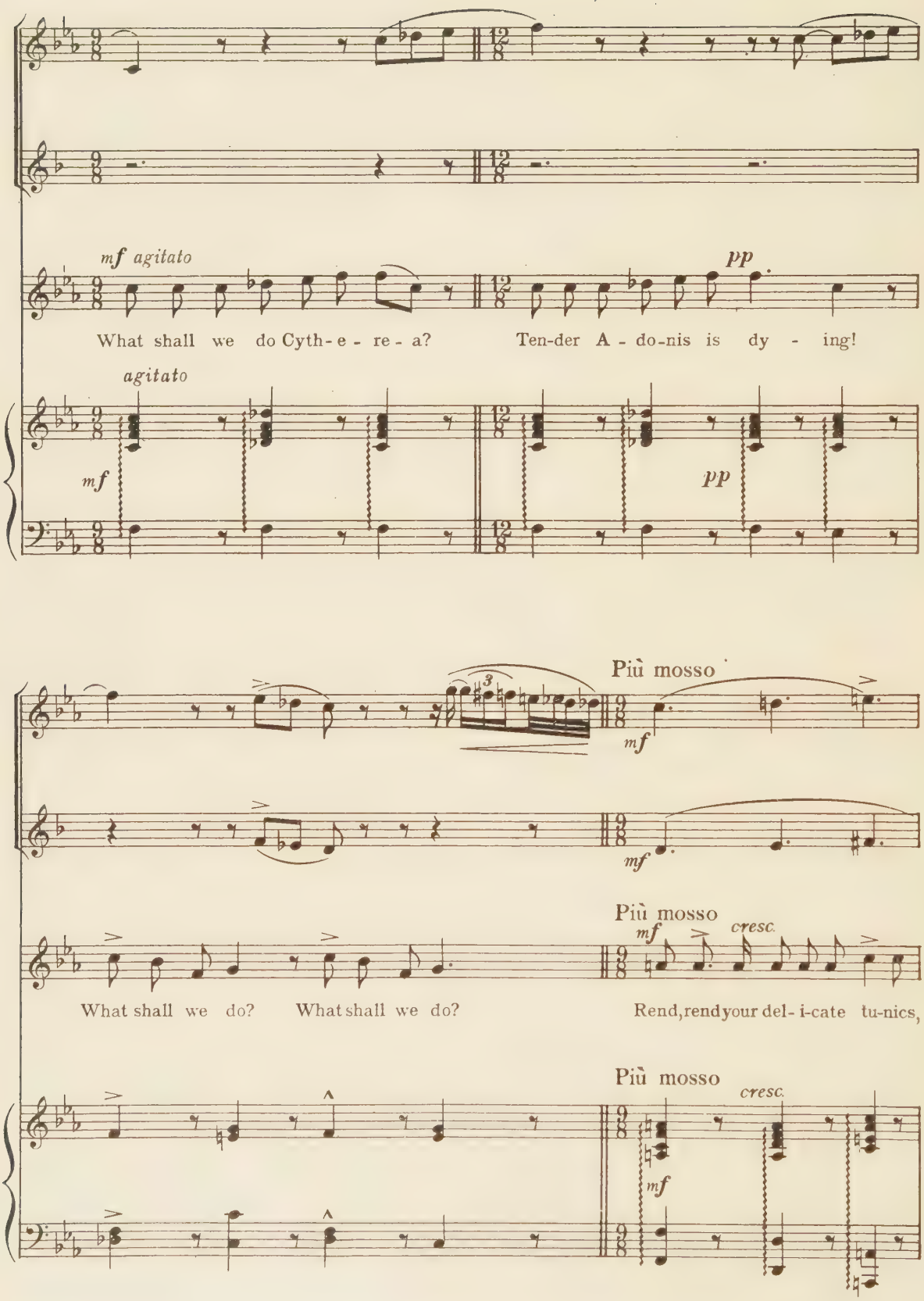

mp
mp
es - sa! Ka-la
O Char-i-es - sa!
p SEMI-CHORUS
O Char-i-es - sa!
mp
pp
p
pp
a tempo
pp
pp
SOLO VOICE
pp rit.
O Char - i - es - sa!
rit.
a tempo

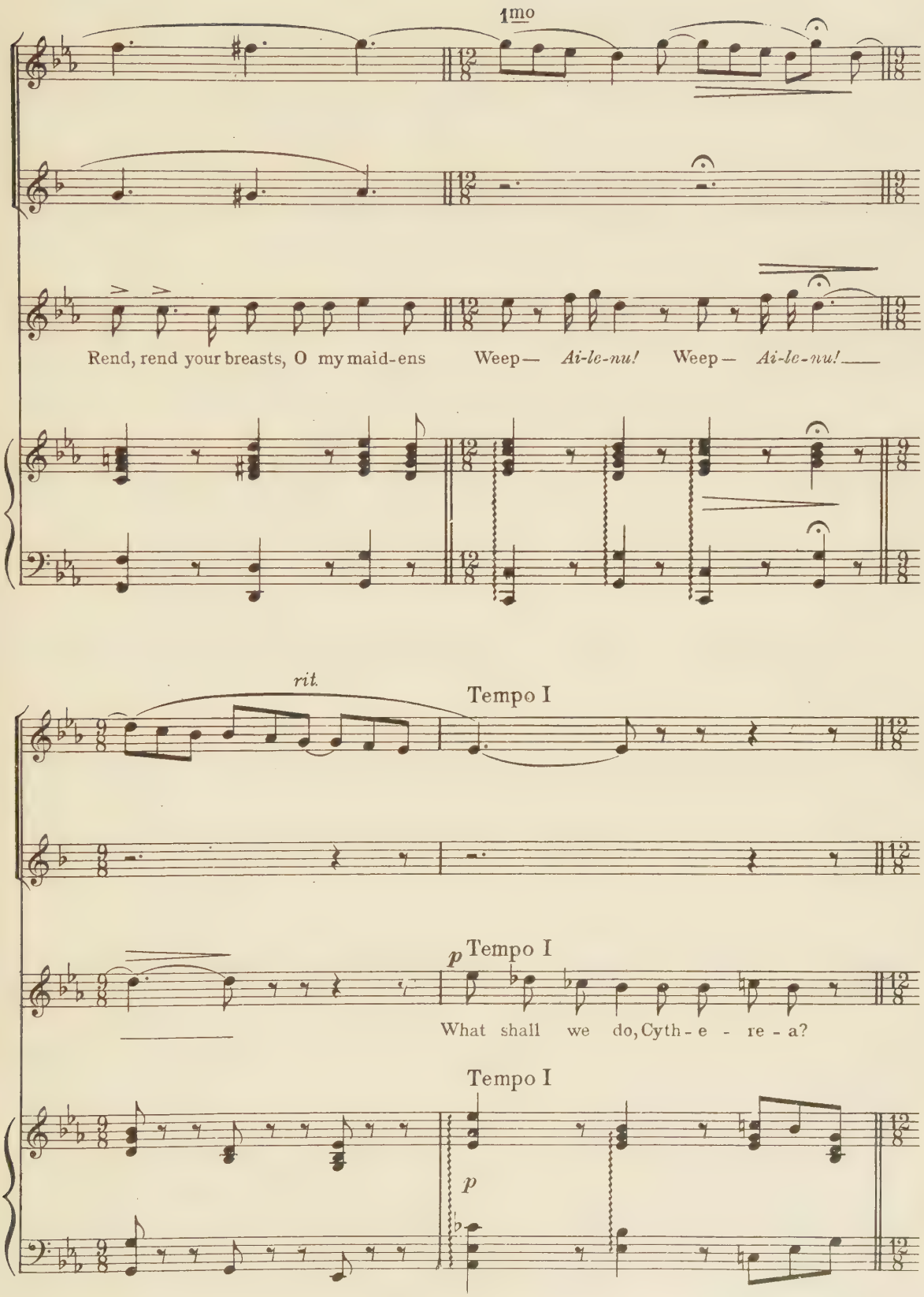
Nº 3. Sappho's Song

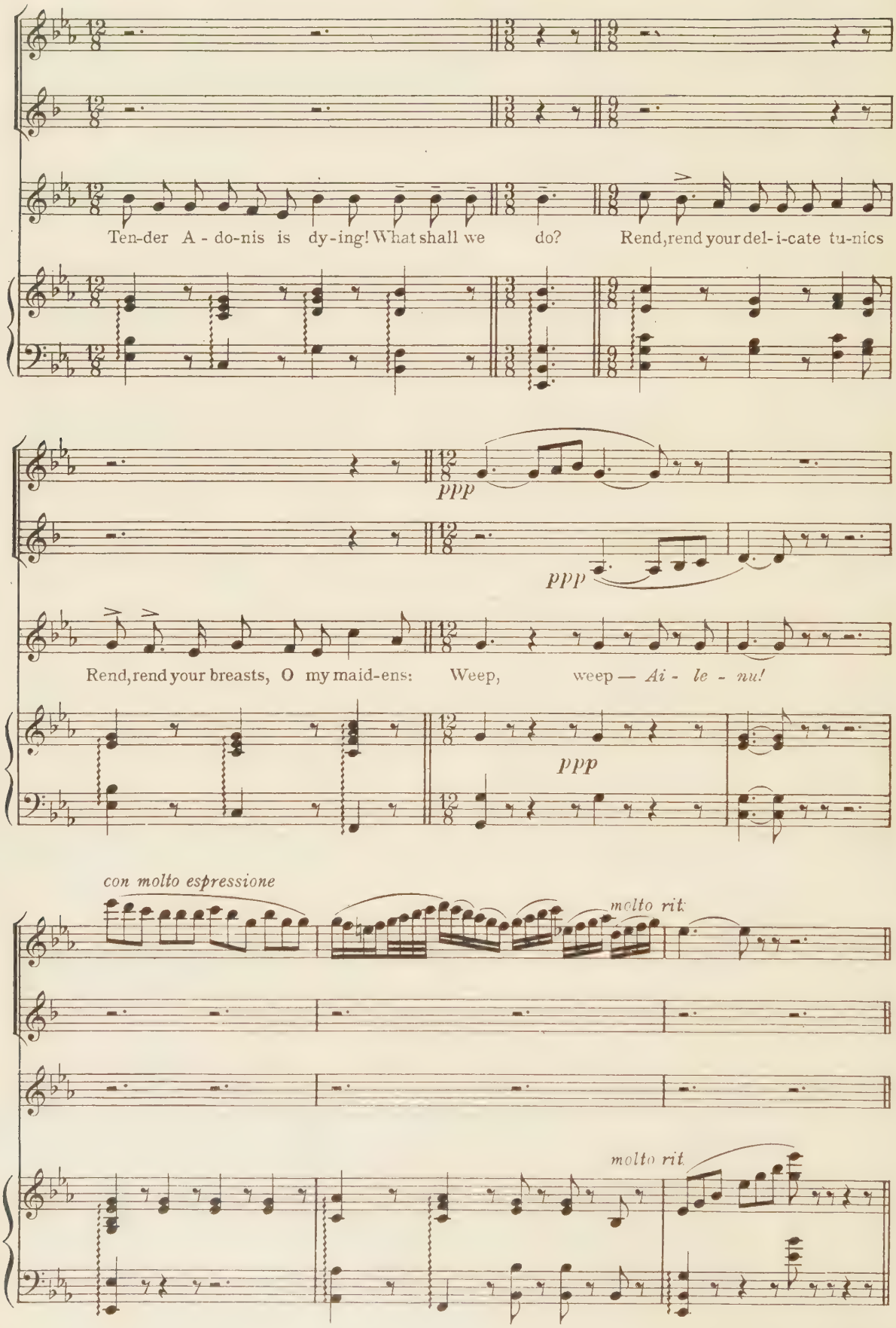
"WHAT SHALL WE DO, CYTHEREA?"




p
pp
Rend, rend your breasts, O my maid - ens: Weep — weep— Ai - le -
espressivo
nu!


mf agitato
What shall we do Cyth-e-re-a?
pp
Ten-der A-do-nis is dy-ing!
agitato
mf
pp
Più mosso
mf
What shall we do? What shall we do?
cresc.
Rend, rend your del-i-cate tu-nics,

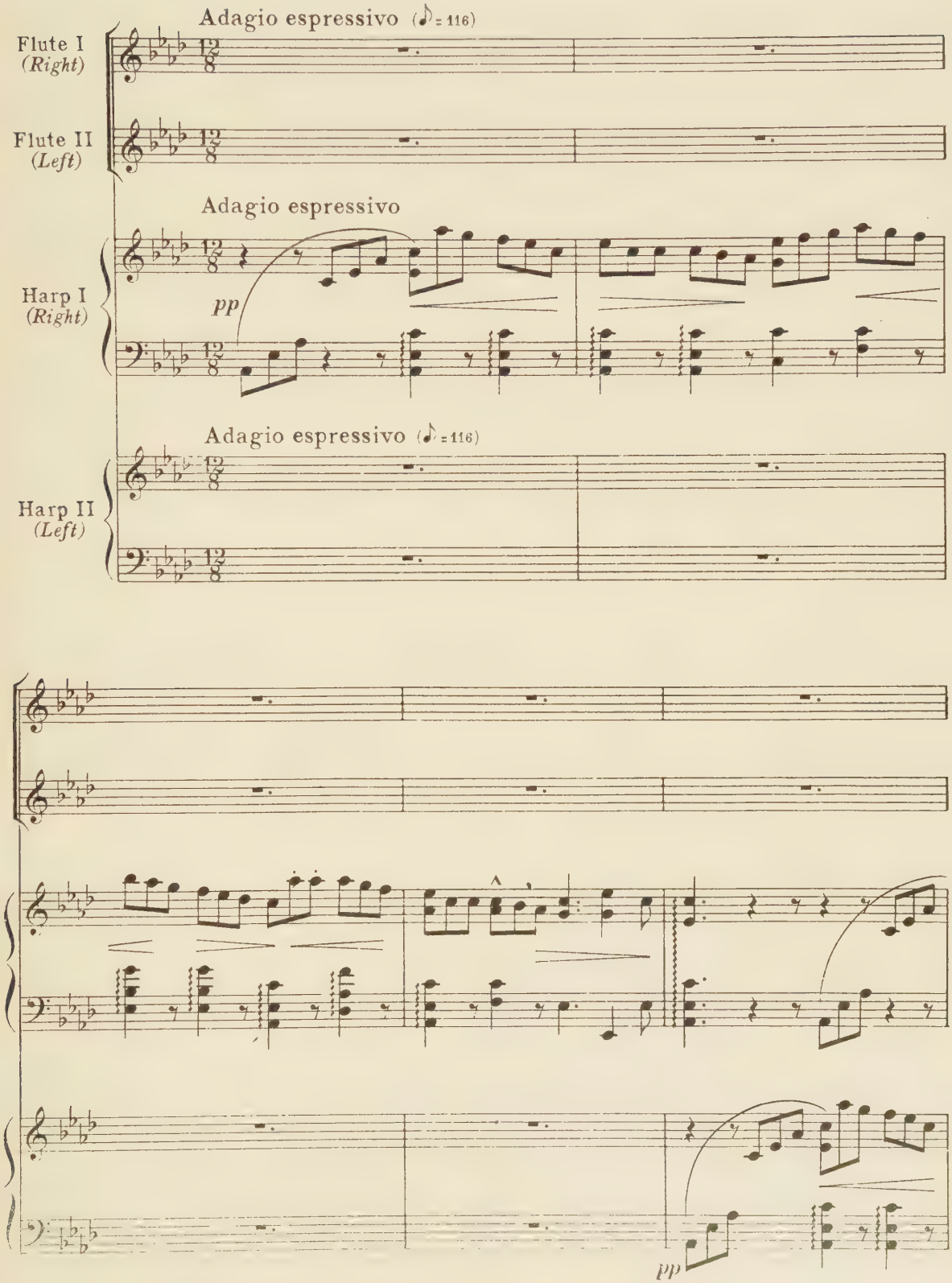

1mo
Rend, rend your breasts, O my maid-ens Weep— Ai-le-nu! Weep— Ai-le-nu!
rit.
Tempo I
p Tempo I
What shall we do, Cyth - e - re - a?
Tempo I
p

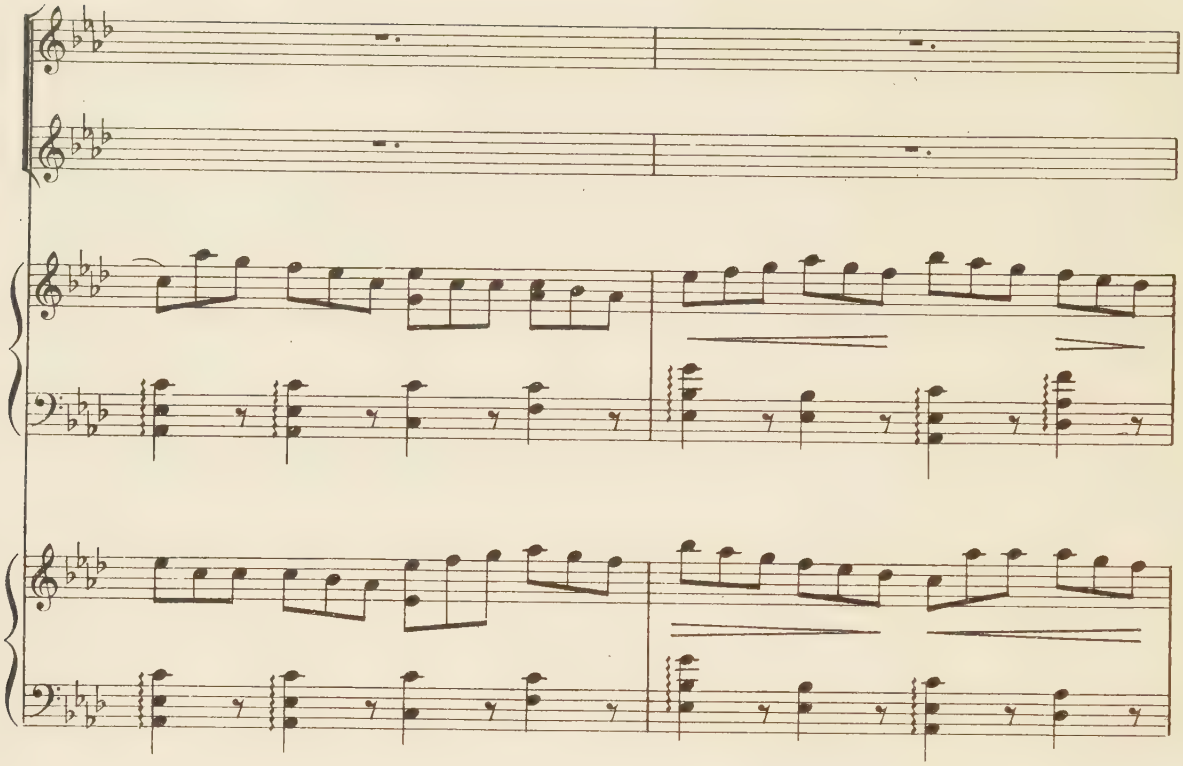

Ten-der A - do-nis is dy-ing! What shall we do? Rend, rend your del-i-cate tu-nics
ppp
ppp
Rend, rend your breasts, O my maid-ens: Weep, weep — Ai - le - nu!
ppp
con molto espressione
molto rit.
molto rit.

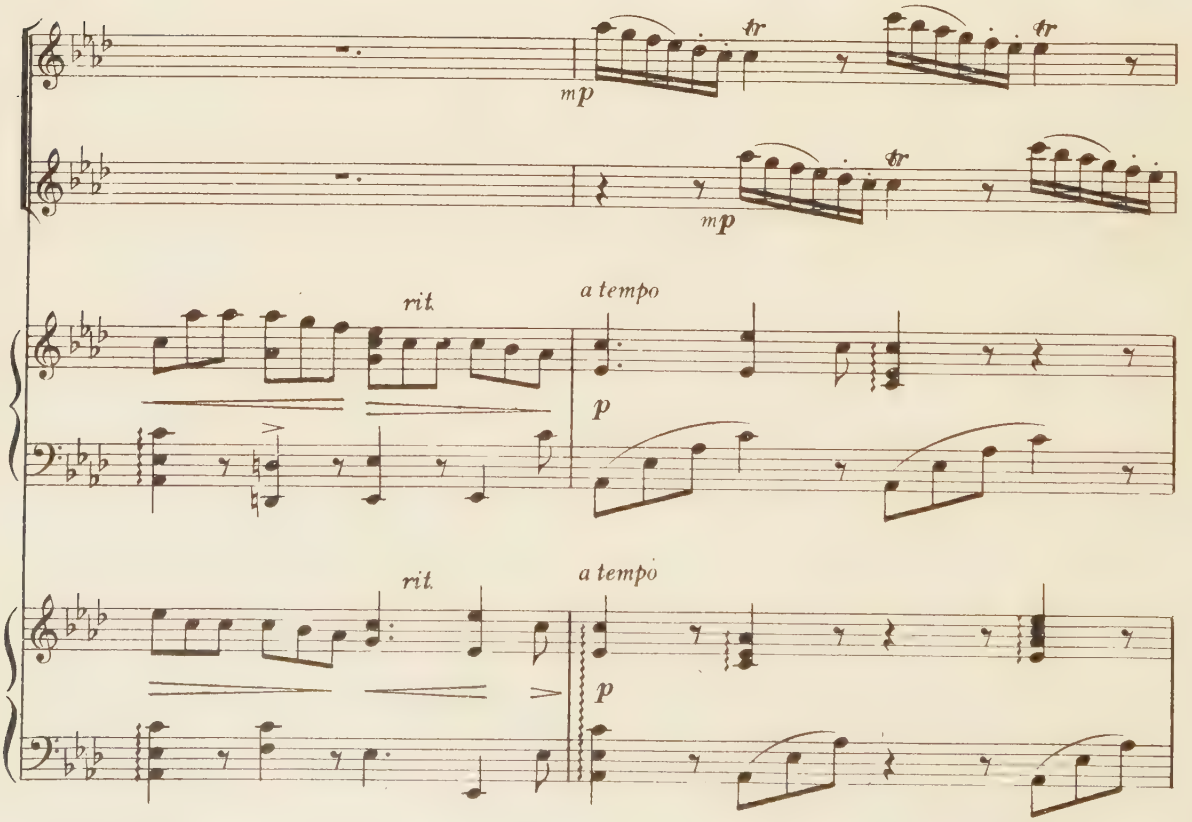
ACT II

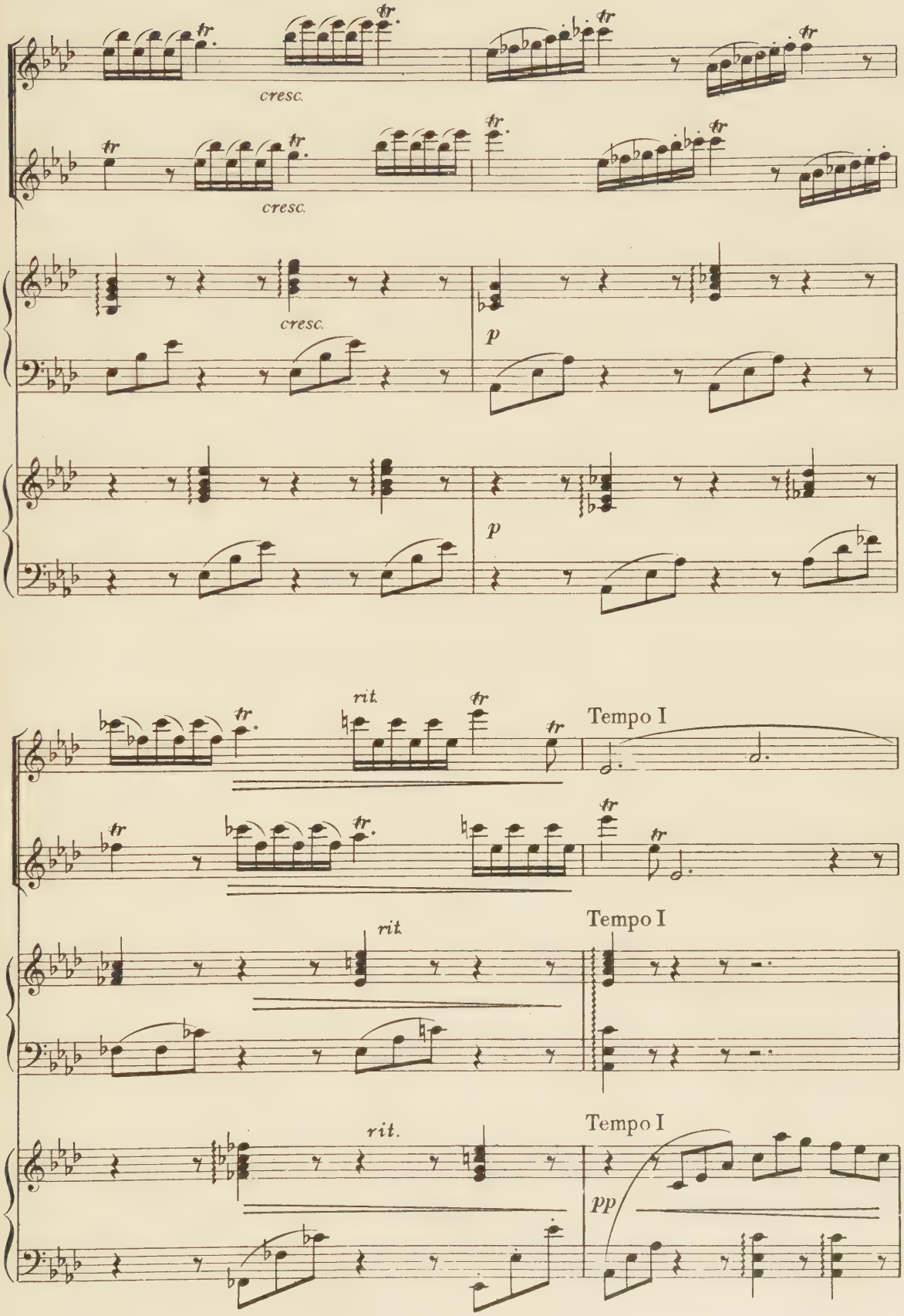
No 4 – Introduction

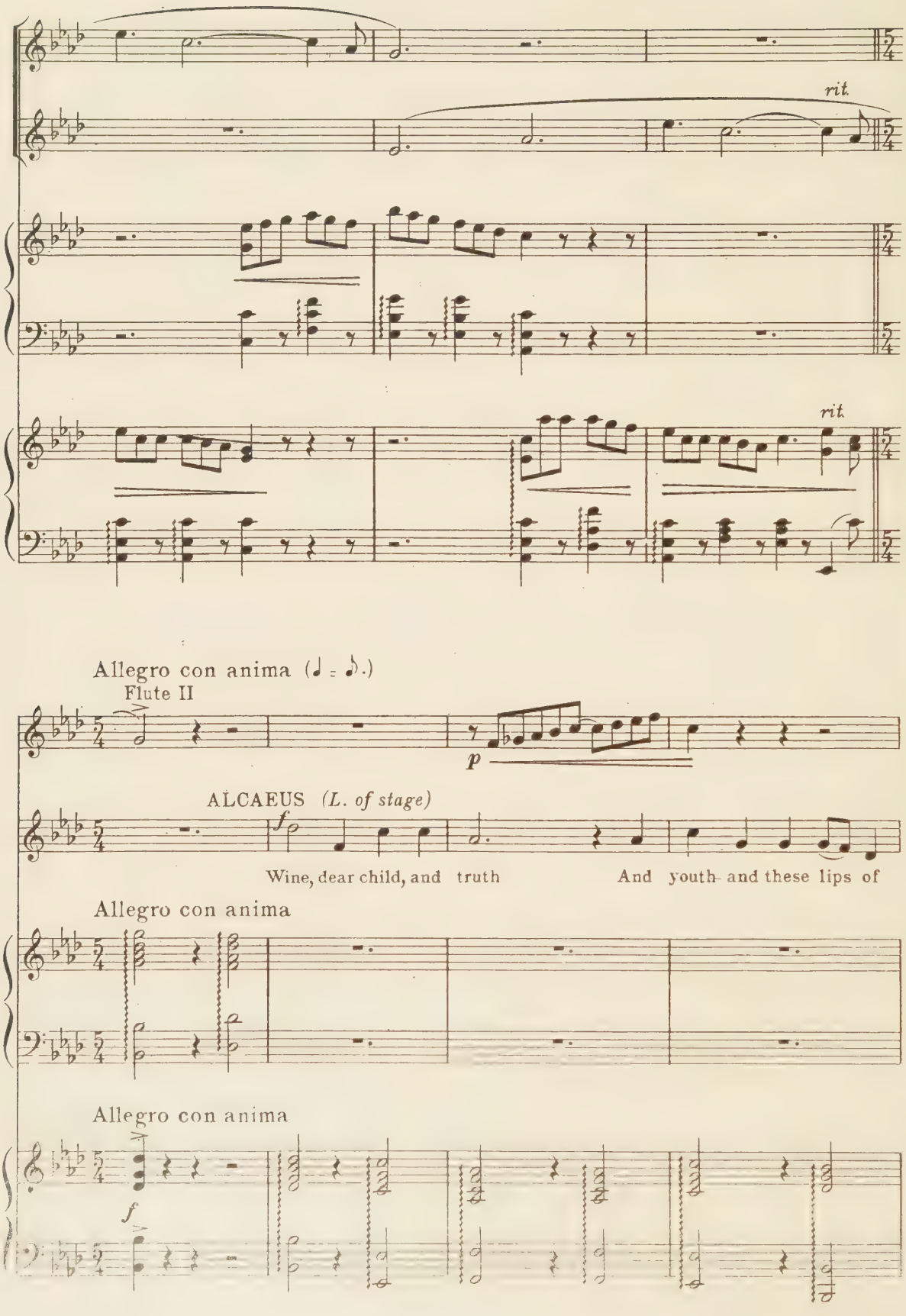
SONGS OF ALCAEUS, AND MELODRAMA

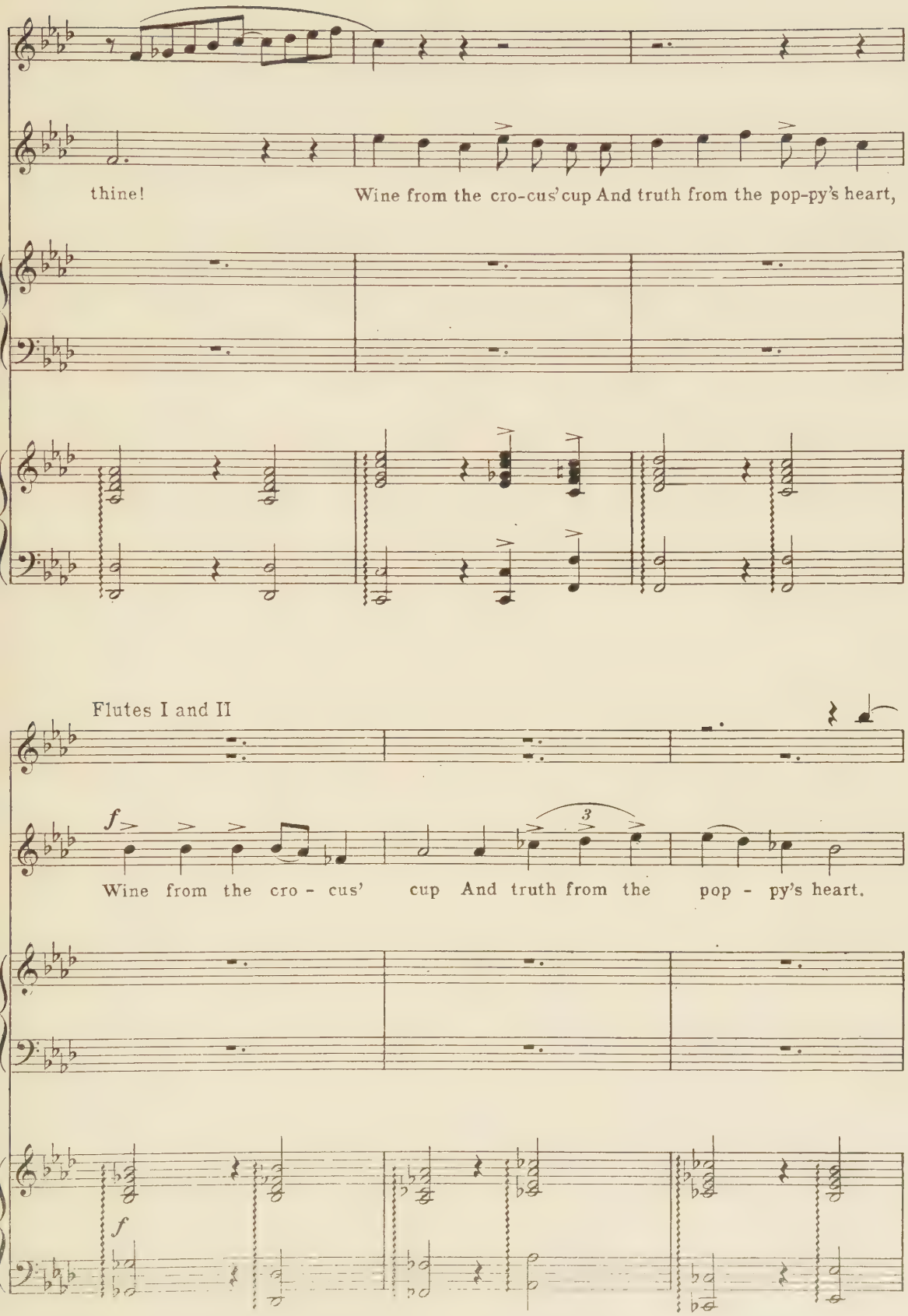


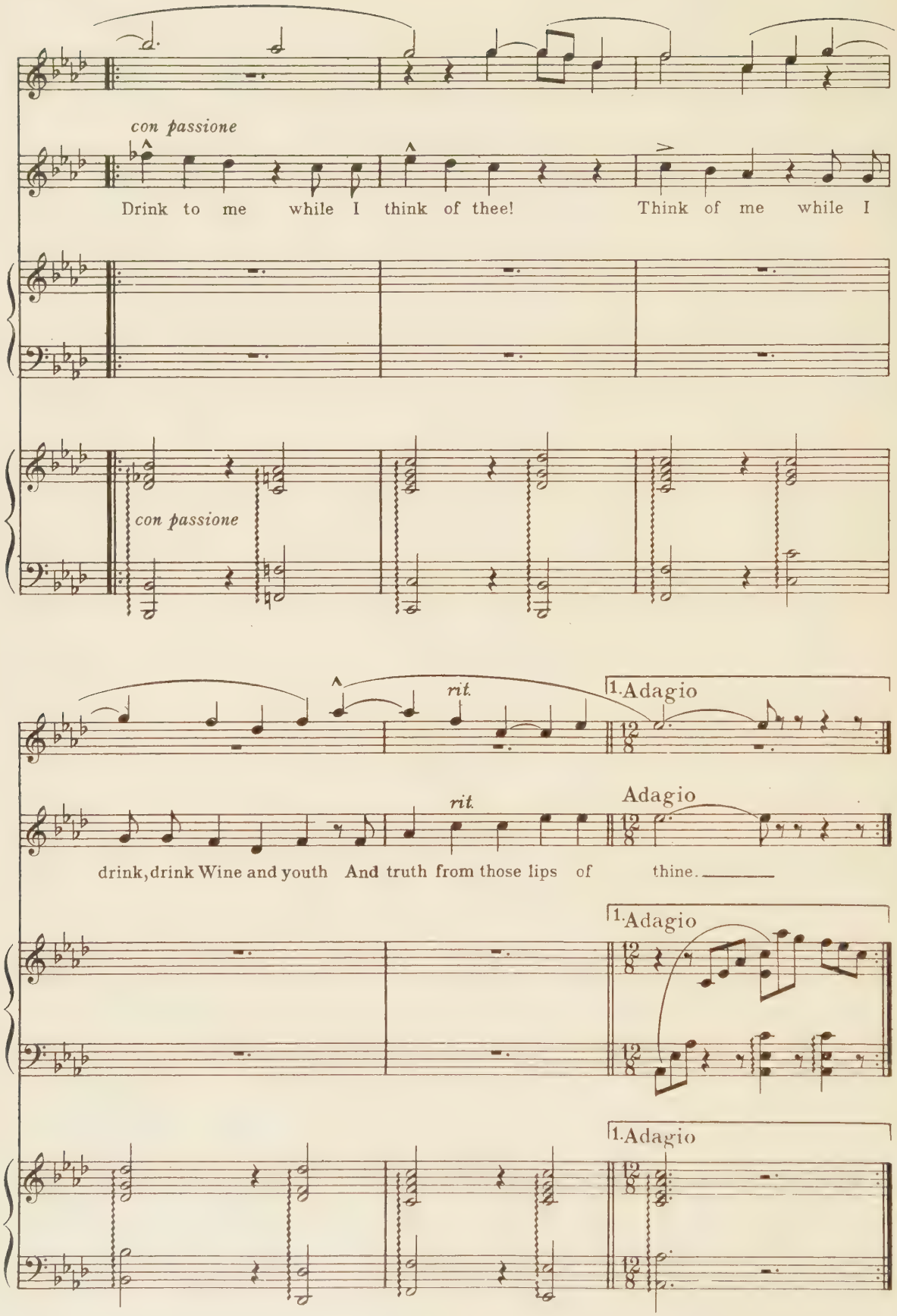


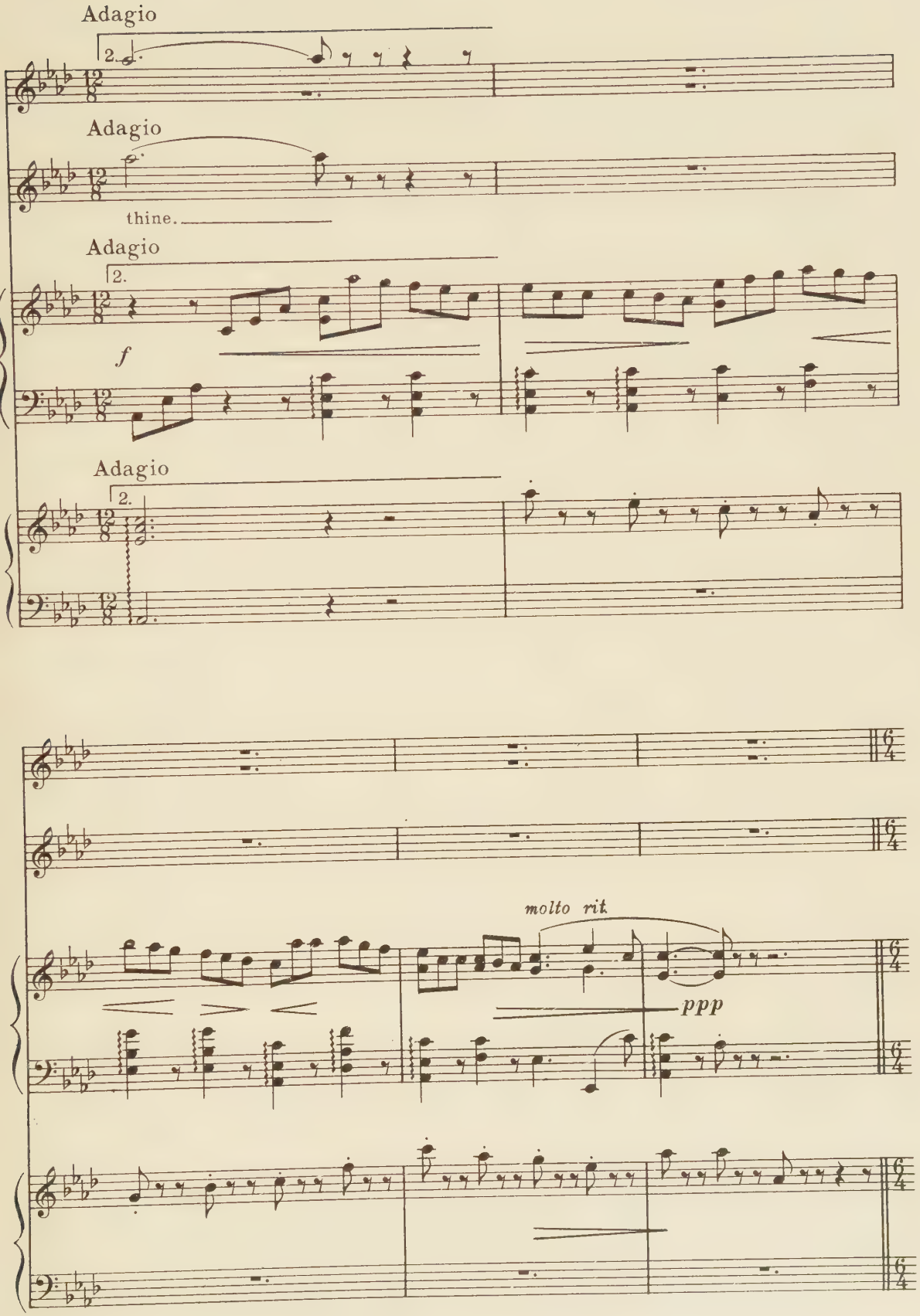

mp
tr
tr
mp
tr
rit.
a tempo
p
rit.
a tempo
p


cresc.
cresc.
cresc.
p
p
rit.
Tempo I
rit
Tempo I
rit.
Tempo I
pp

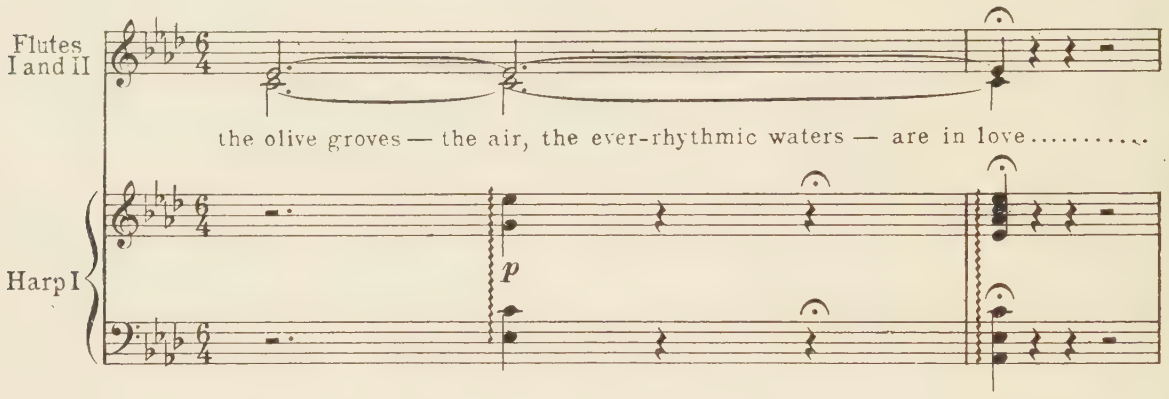

rit.
rit.
Allegro con anima (♩ = ♪.)
Flute II
p
ALCAEUS (L. of stage)
f
Wine, dear child, and truth
And youth and these lips of
Allegro con anima
Allegro con anima
f


thine!
Wine from the cro-cus' cup And truth from the pop-py's heart,
Flutes I and II
f
Wine from the cro - cus' cup And truth from the pop - py's heart.
3
f

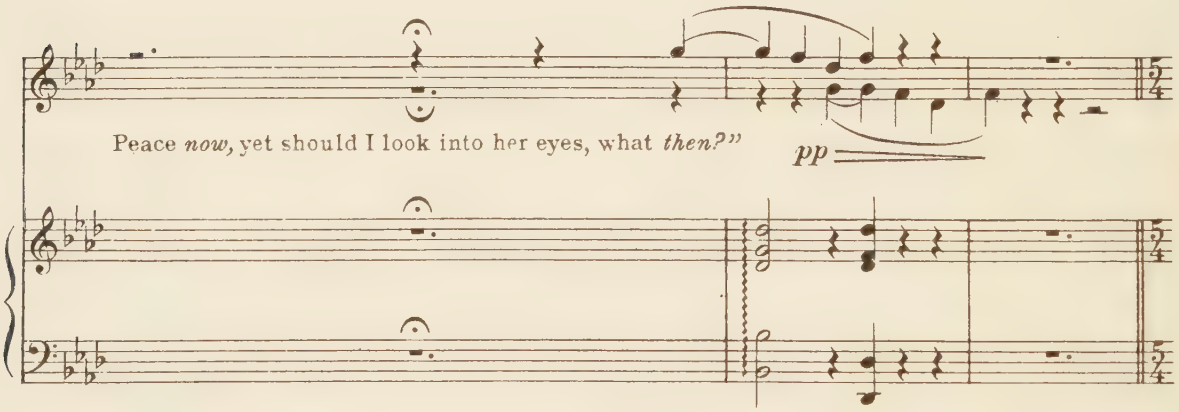

con passione
Drink to me while I think of thee! Think of me while I
con passione
rit.
1. Adagio
Adagio
drink, drink Wine and youth And truth from those lips of thine.
rit.
1. Adagio
1. Adagio


Adagio
2.
Adagio
thine.
Adagio
2.
f
Adagio
2.
molto rit.
ppp

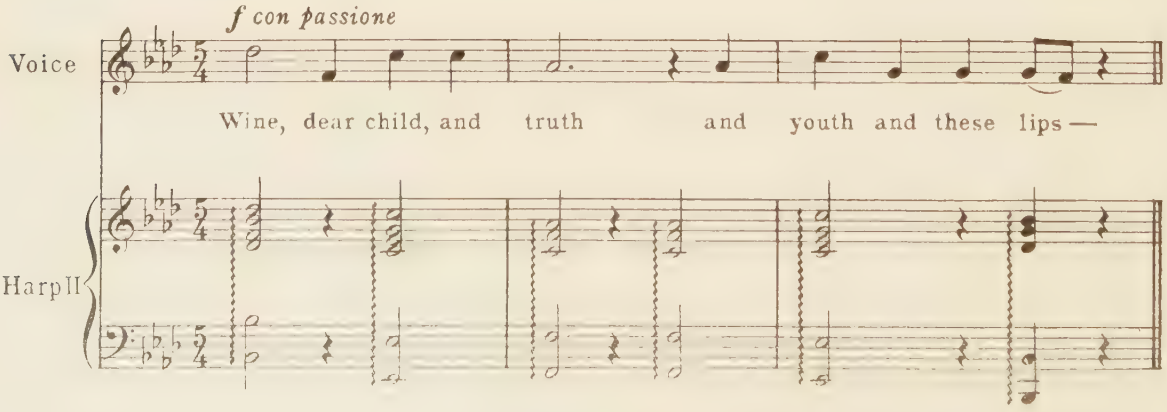
PITTACUS: "'Tis silent now — that song; but still the silver shores are drenched with dews of it;



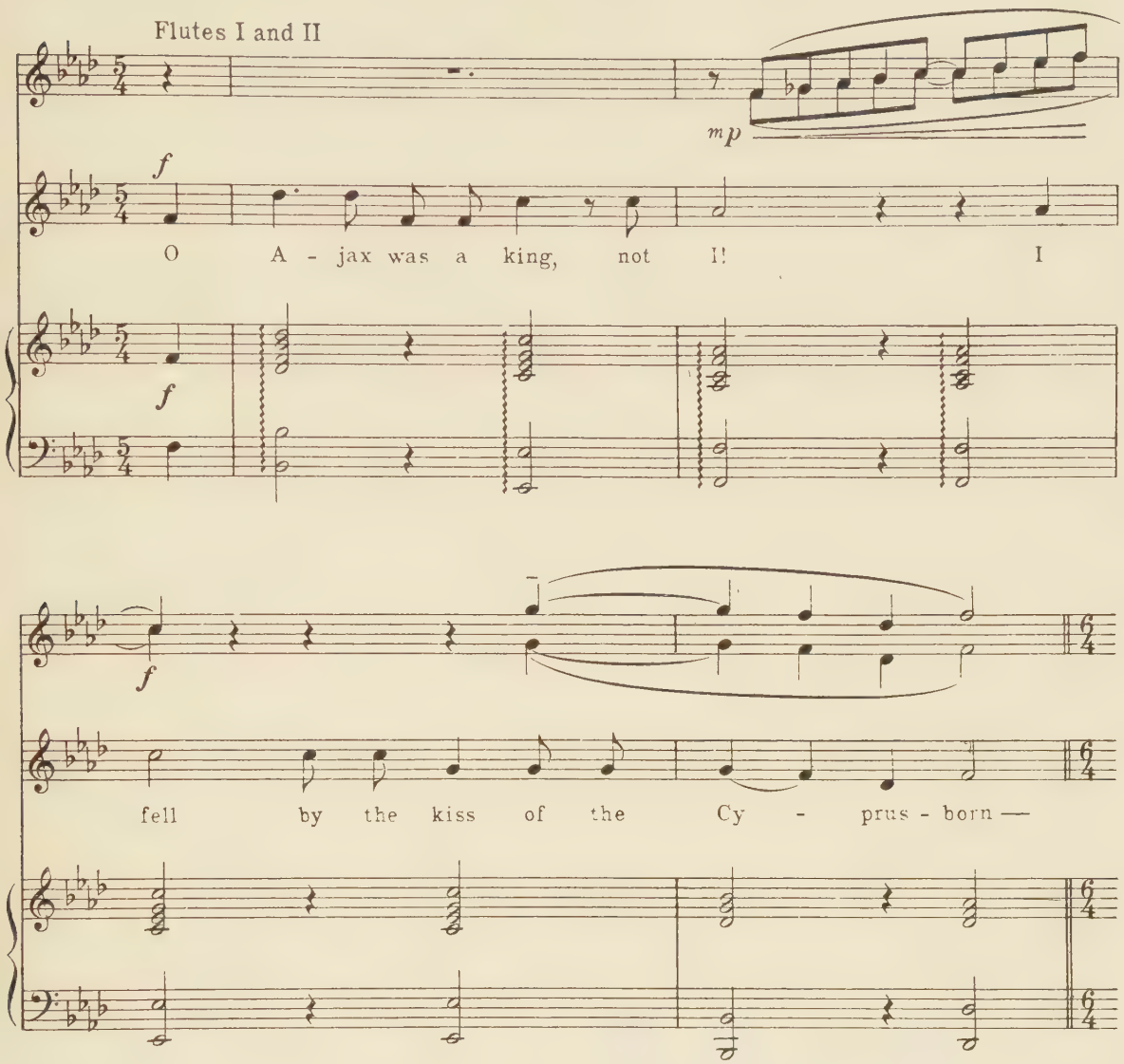
Of all, I only and the white stars are not amorous. No more the wine of thee, dear child: the truth I drink! And drinking that, I pass from madness into peace:



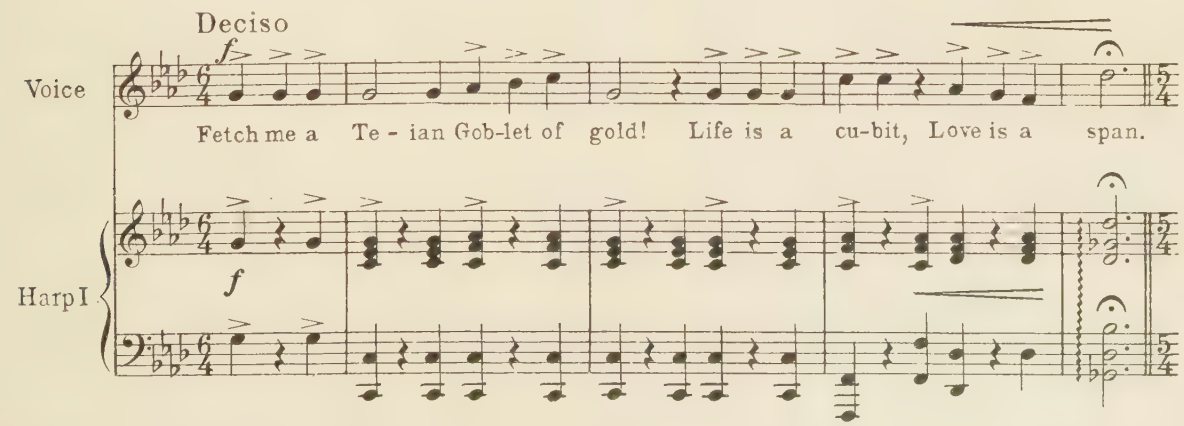
ALCAEUS: "And so sleep long and make your nest in grape leaves! Drink! And so for song:"



ALCAEUS —"I say, for one, the Arcadians crunched acorns and no slander to them; and as for me"—

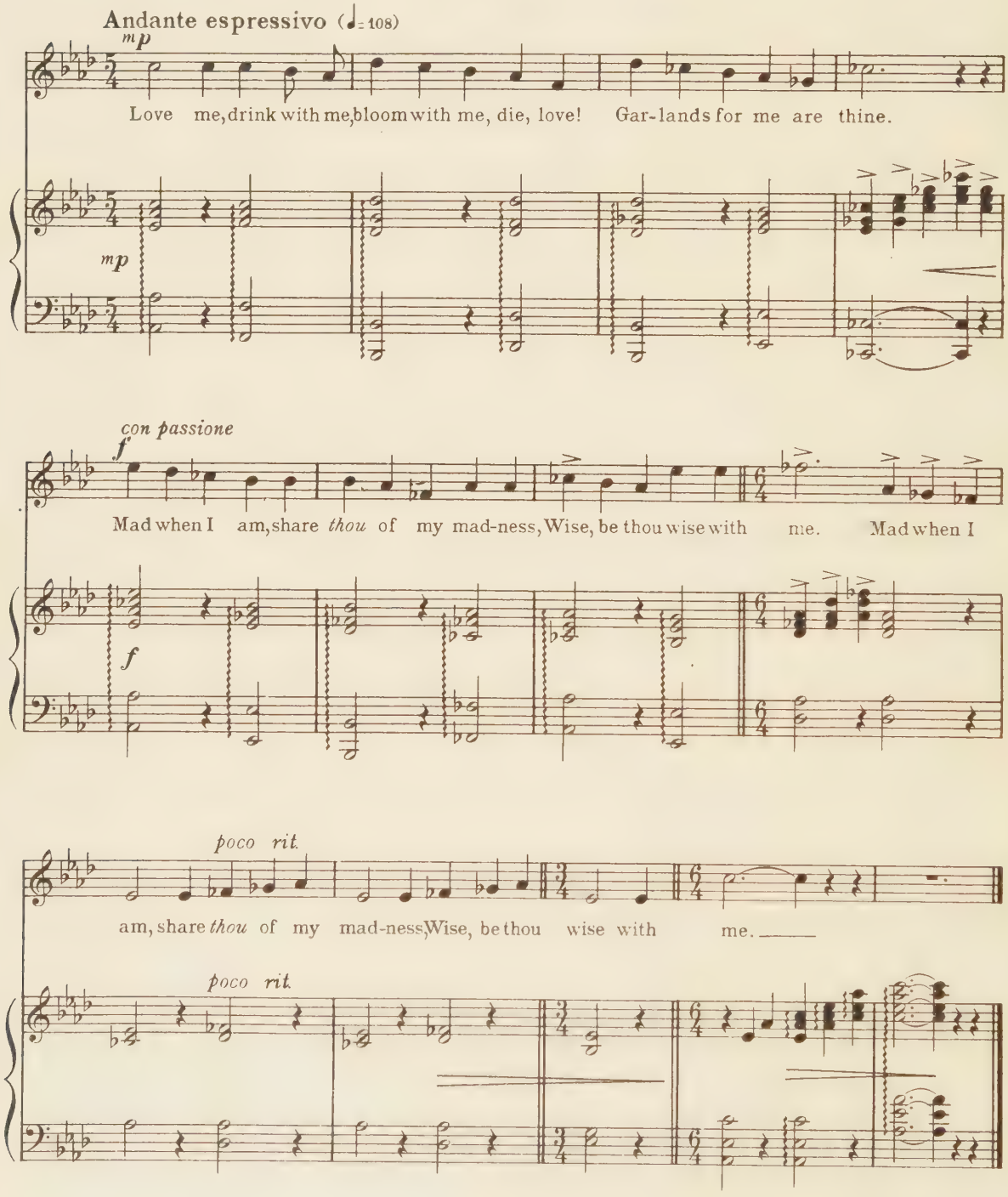


ALCAEUS: "And Atthis too! I'll tell her thou art waiting to clasp her neck with Lydian pearls. Ho bride and groom!"

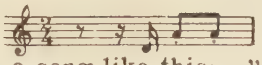


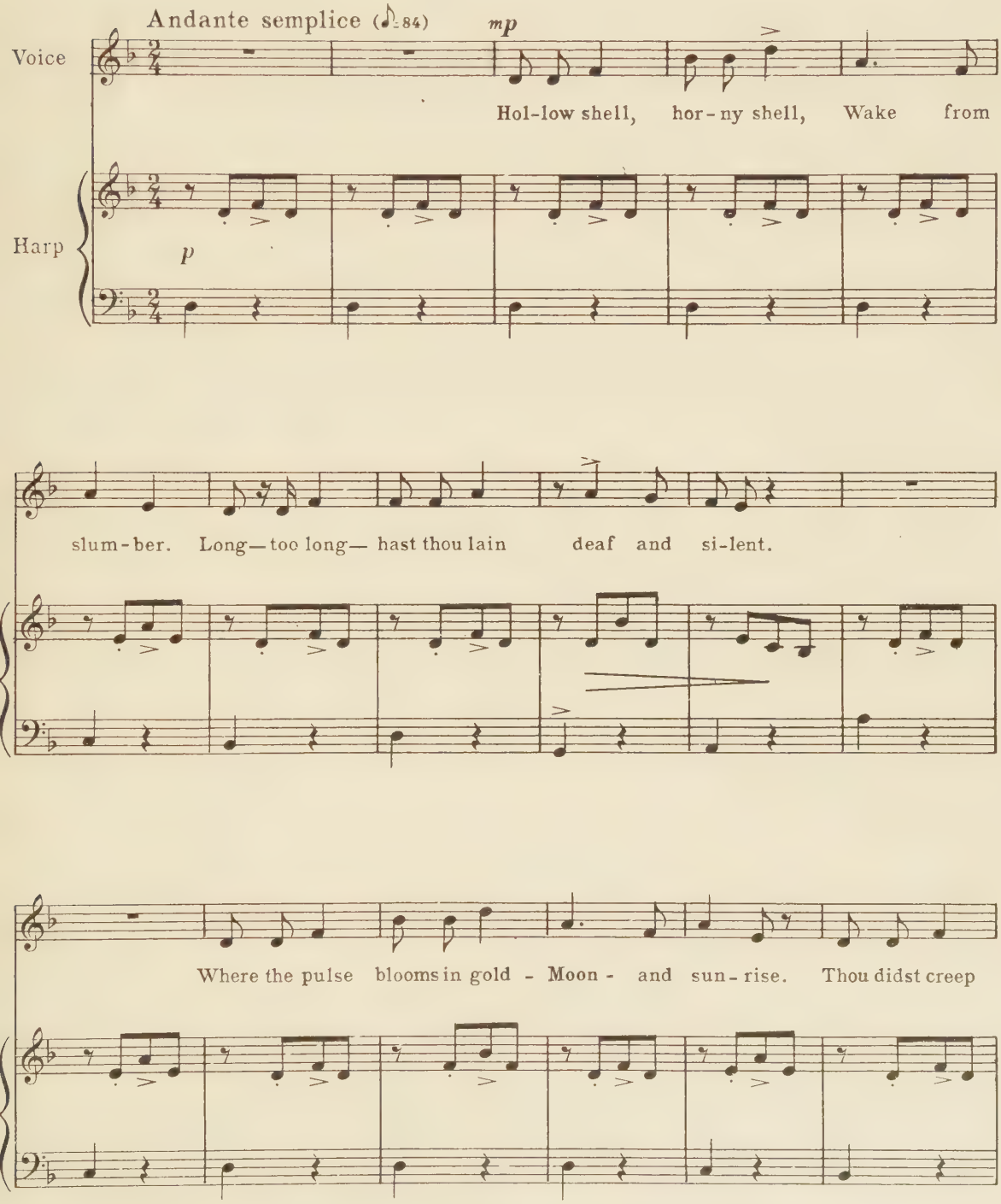
SAPPHO *(after a pause)* "Soon shall the moon on the waters
Sleep, and the Pleiades; midnight
Come and the darkness be empty,
I in the silence — be waiting.
Phaon! Phaon! — where must I
Seek thee? Send me thine omen!"

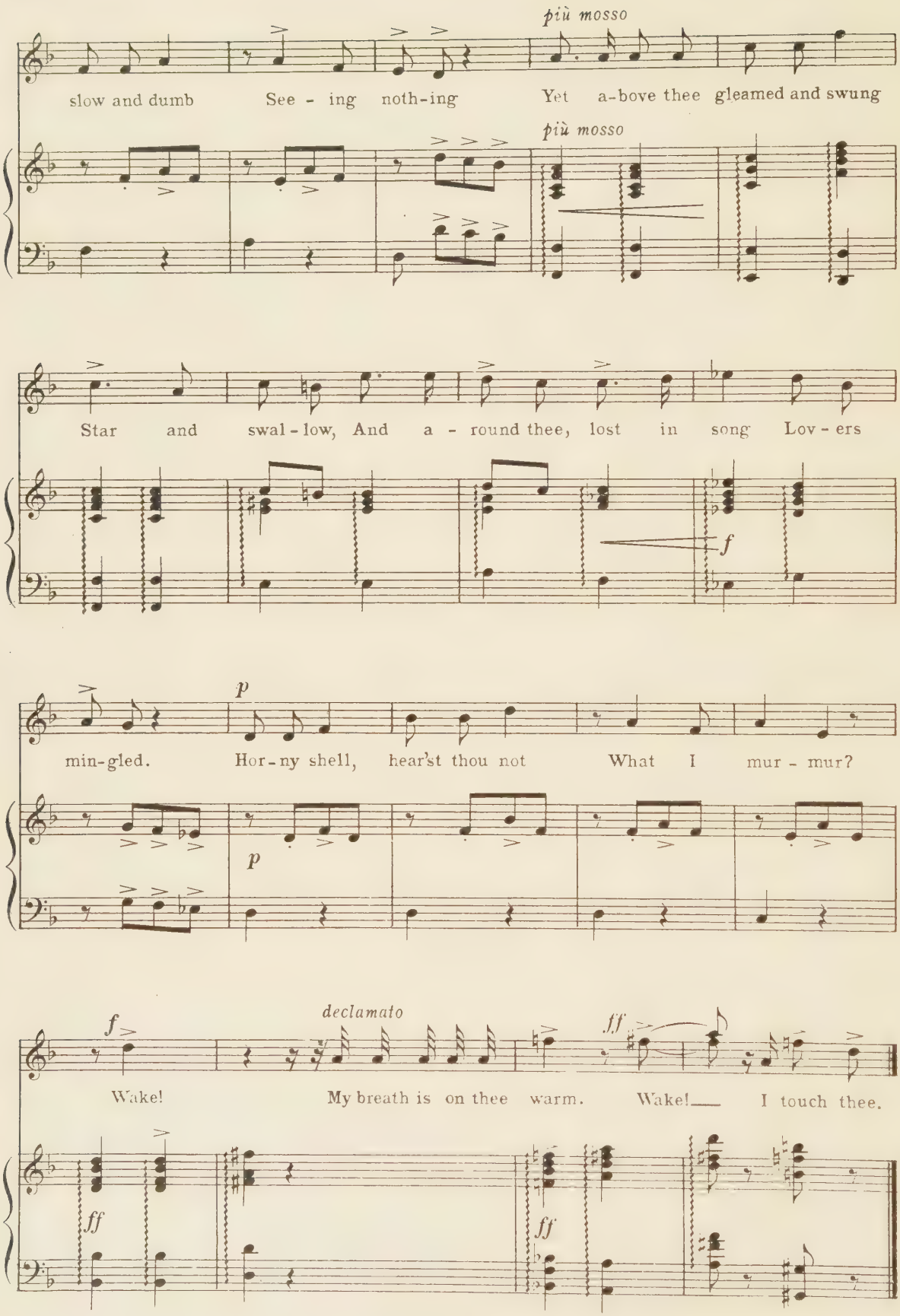
(Remotely from the grove sounds the voice of Alcaeus, singing.)



№5. Sappho's Song

SAPPHO "To sing *(striking the lyre)*  like this, and sitting in the spray.
He sang with it a song — a song like this:—"



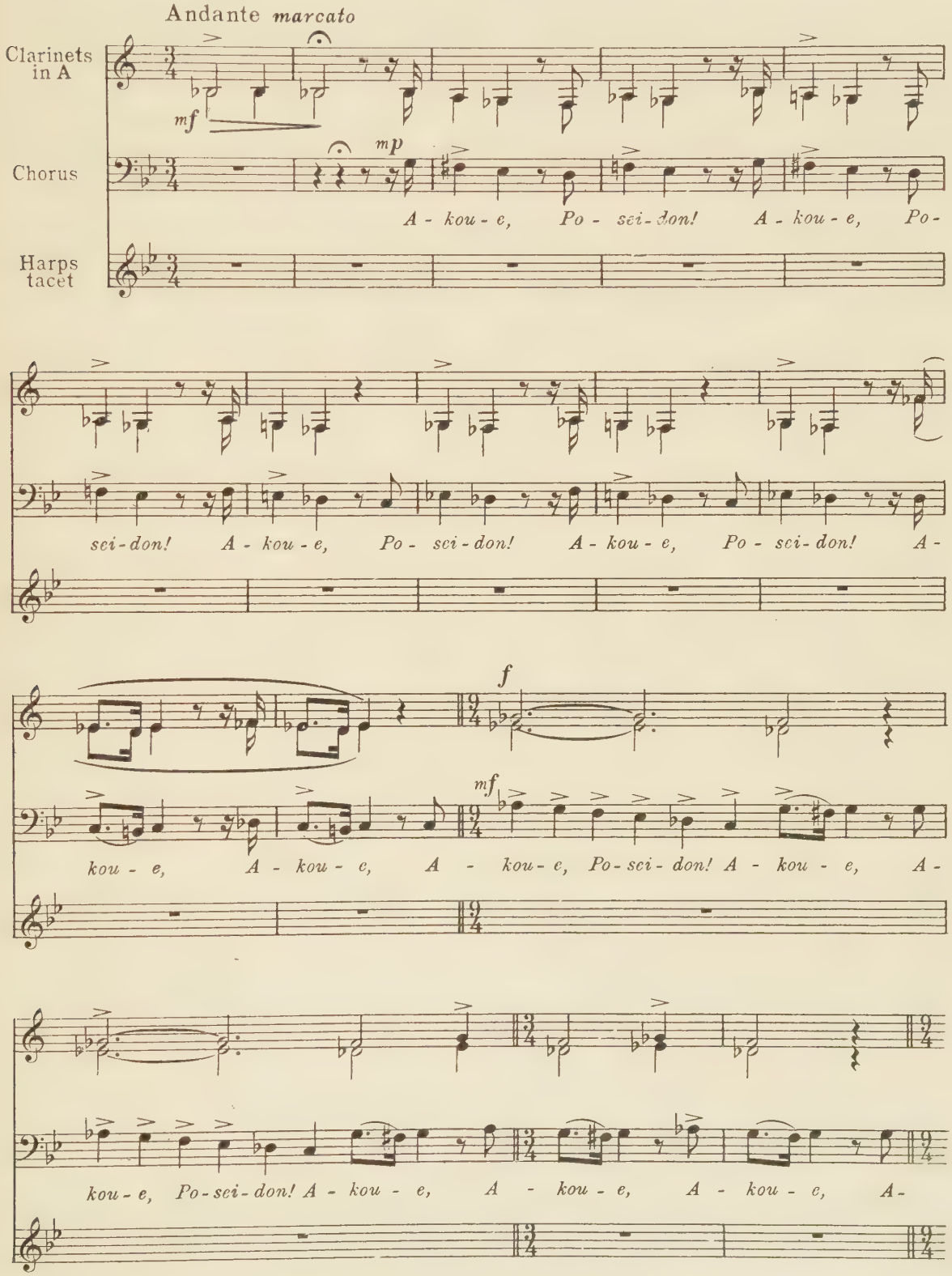


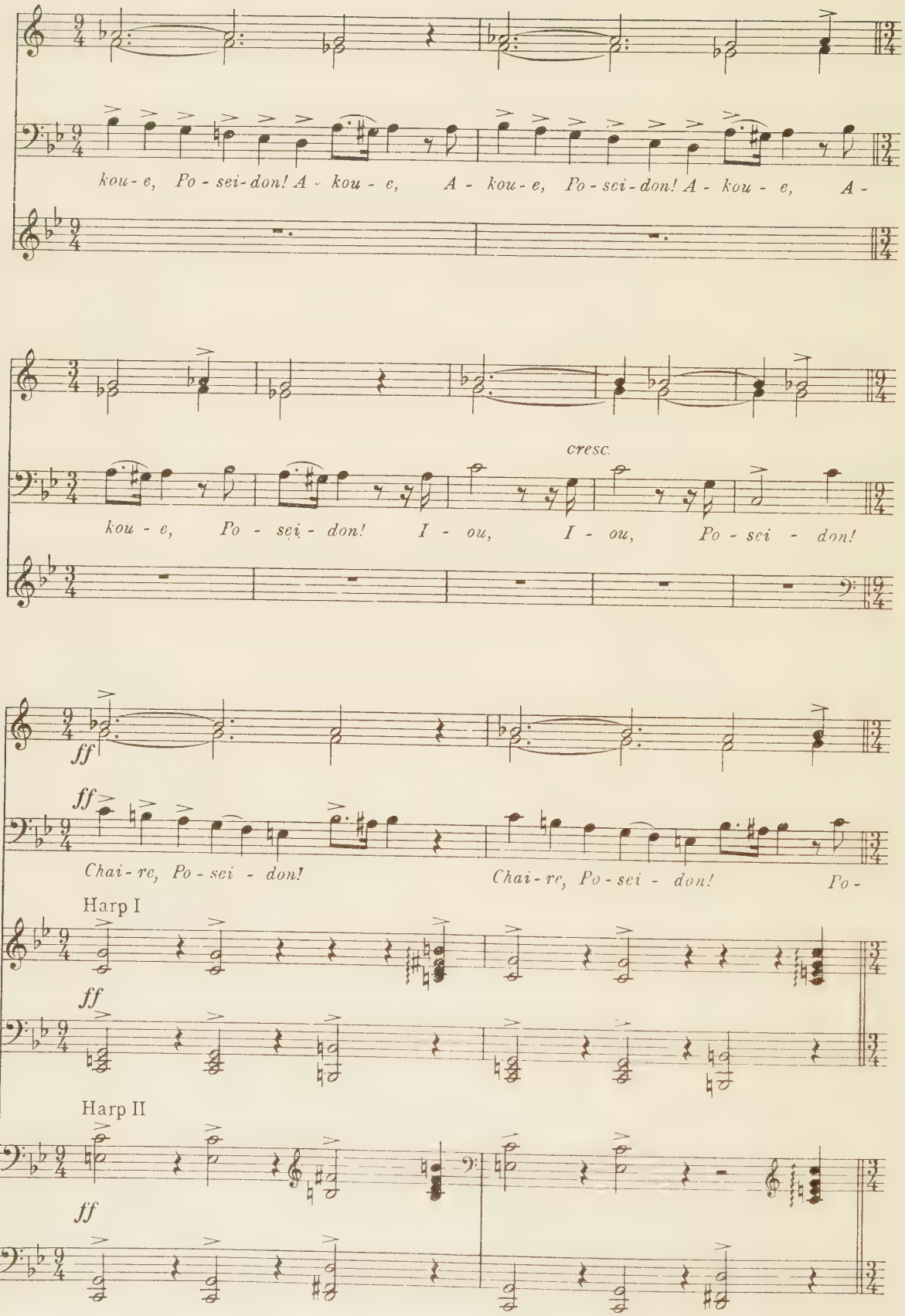
(Throwing away the lyre Sappho starts up.)

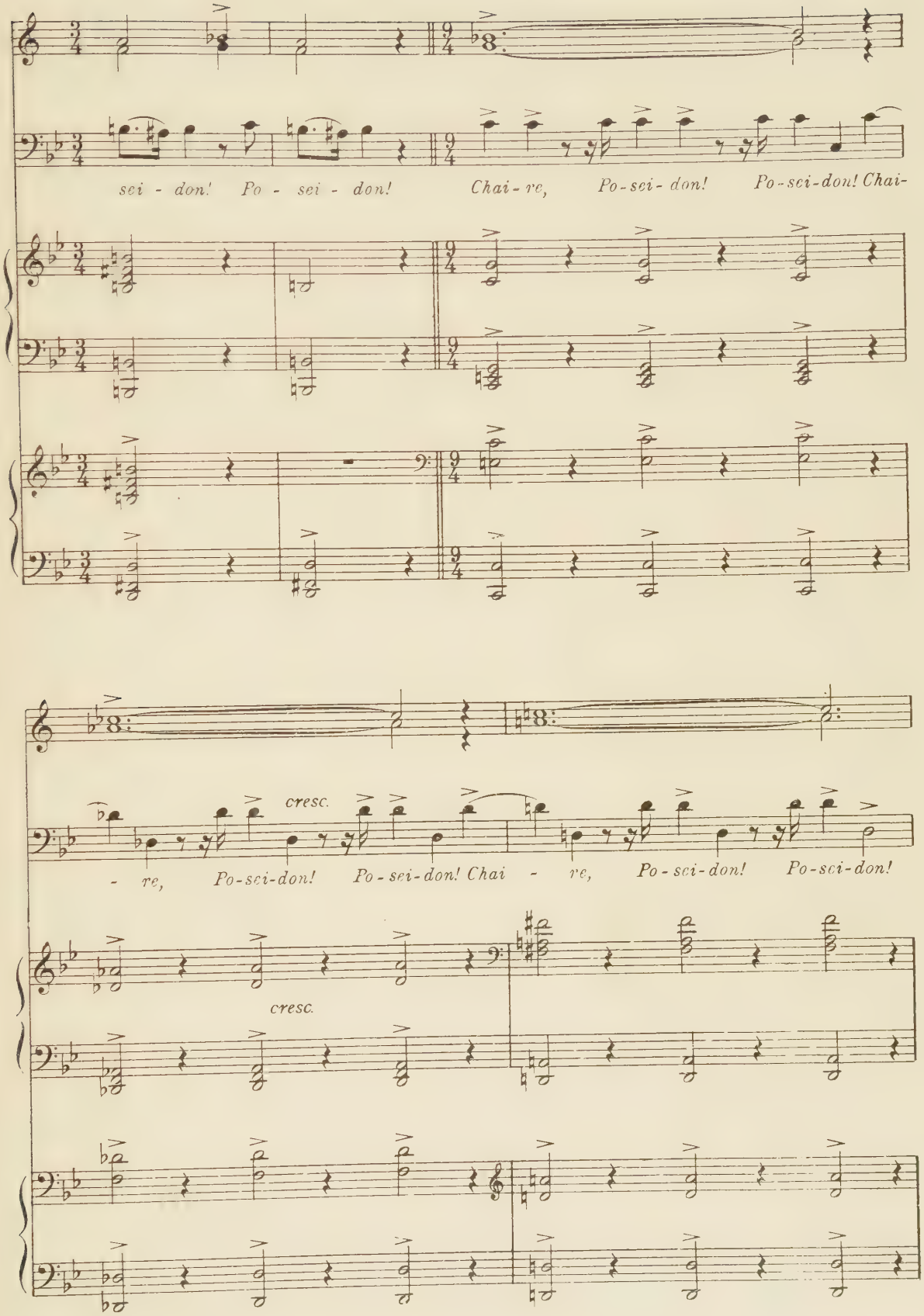
№ 6. Chorus of Sea-slaves

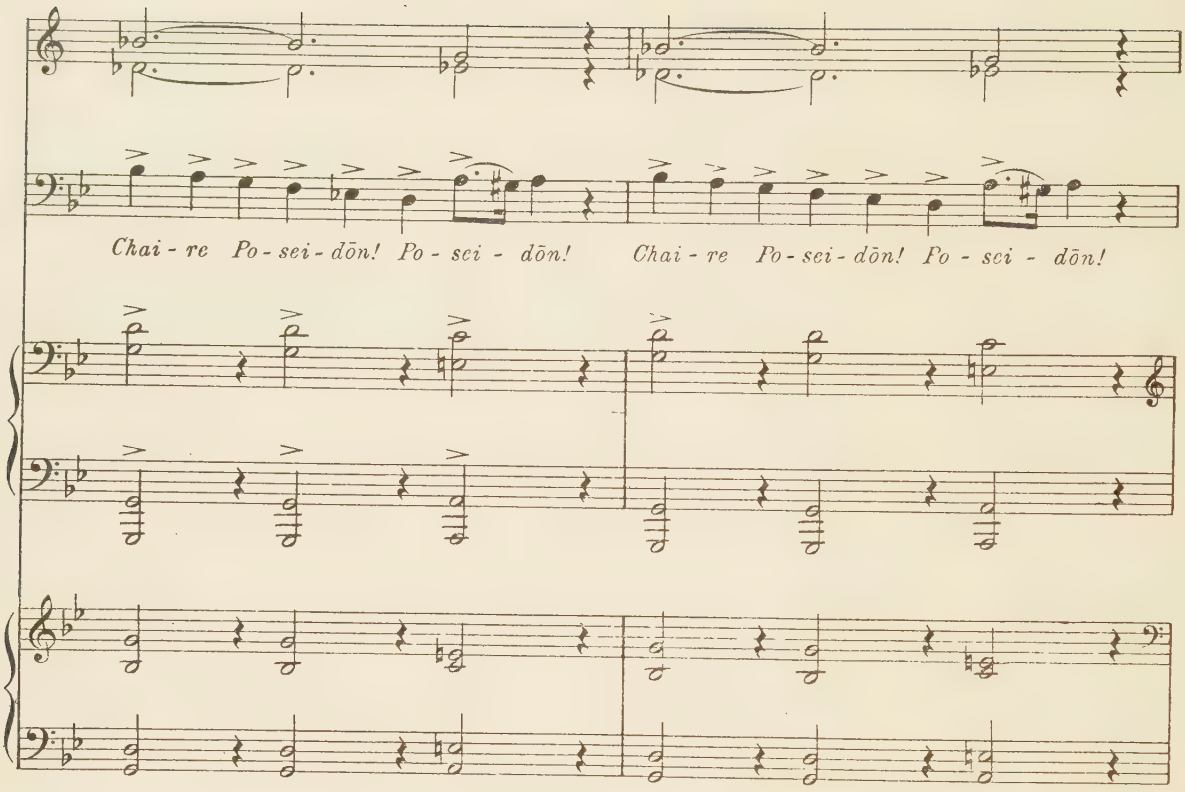
SAPPHO "For her sake? No; not all; nor to rebuke
Alcaeus, all.....
But I — listen yonder!"

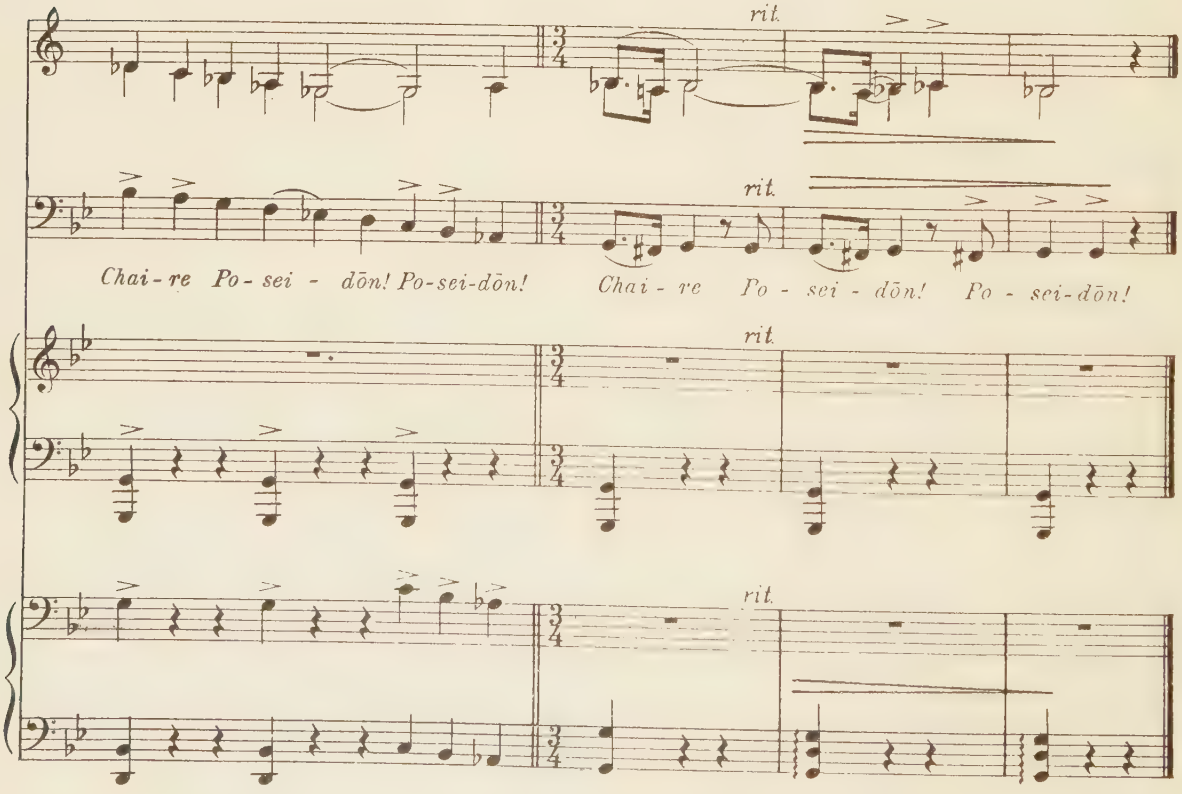
(Distantly the deep voices of men are heard, lifting a rude and intermittent chant, which soon recurs — wild and low — more near.)




kou - e, Po - sei - don! A - kou - e, A - kou - e, Po - sei - don! A - kou - e, A -
cresc.
kou - e, Po - sei - don! I - ou, I - ou, Po - sei - don!
ff
Chai - re, Po - sei - don! Chai - re, Po - sei - don! Po -
Harp I
Harp II


sei - don! Po - sei - don! Chai - re, Po - sei - don! Po - sei - don! Chai-
cresc.
- re, Po - sei - don! Po - sei - don! Chai - re, Po - sei - don! Po - sei - don!
cresc.

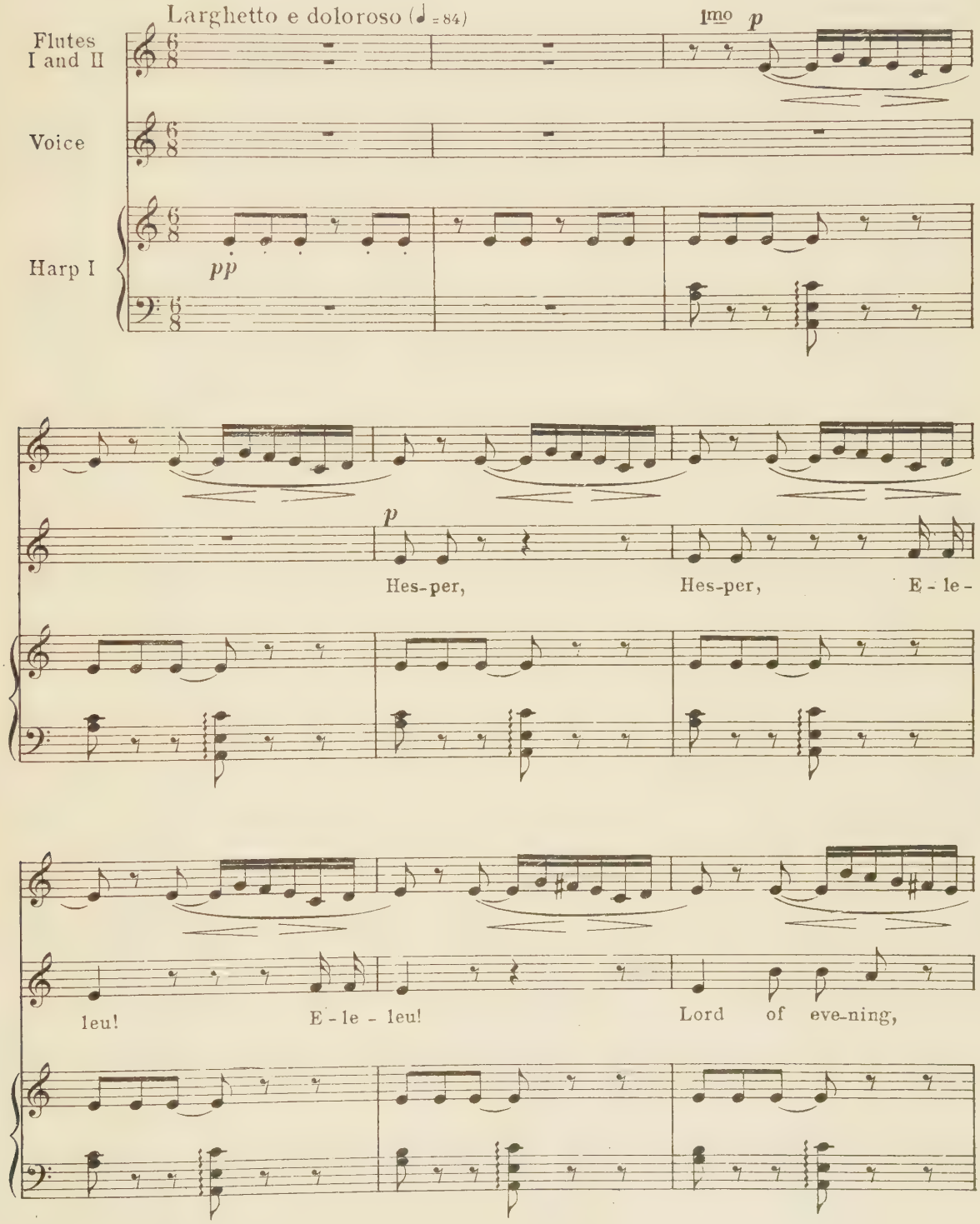

Chai - re Po - sei - dōn! Po - sei - dōn! Chai - re Po - sei - dōn! Po - sei - dōn!

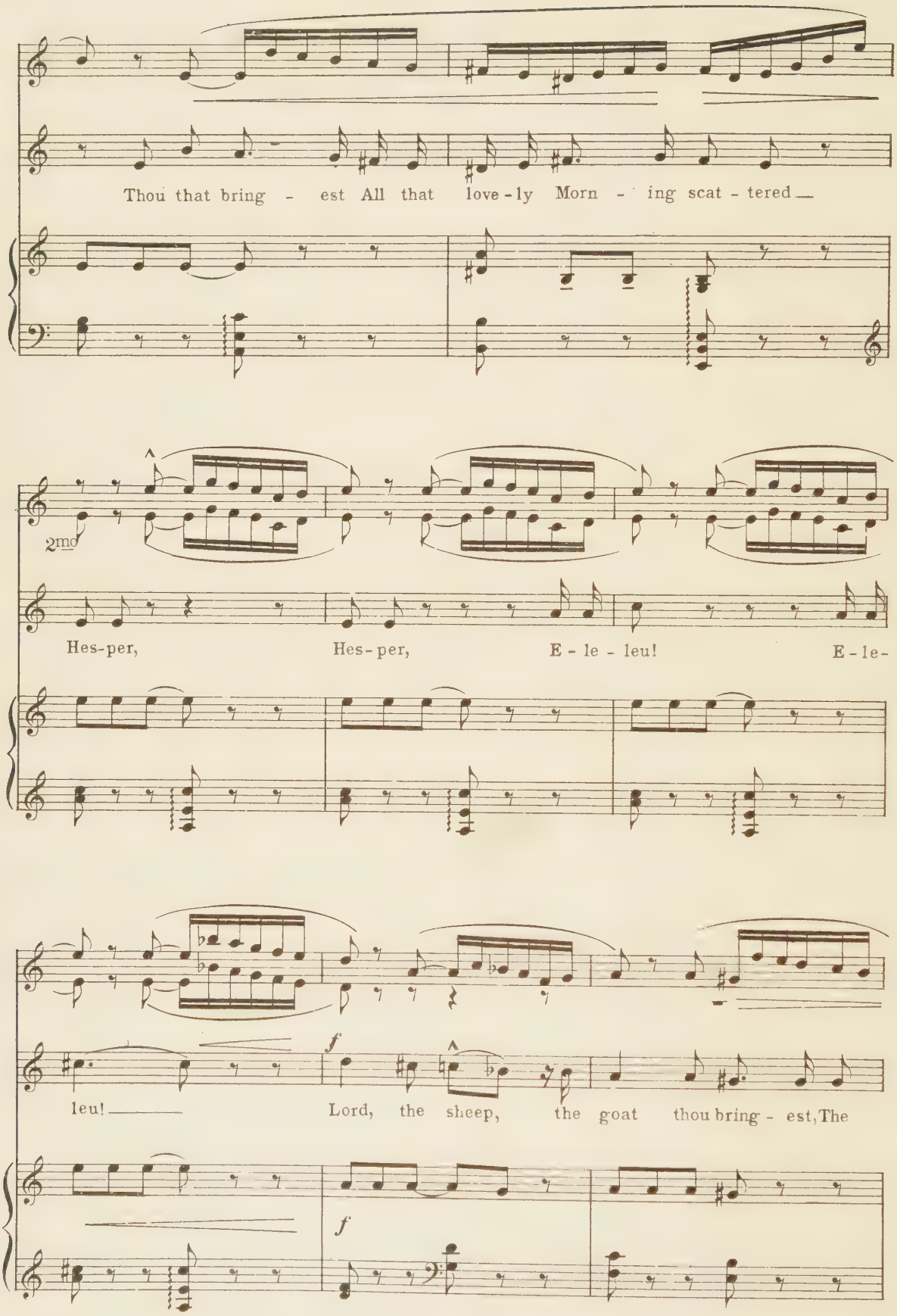

rit.
rit.
Chai - re Po - sei - dōn! Po-sei-dōn! Chai - re Po - sei - dōn! Po - sei-dōn!
rit.
rit.

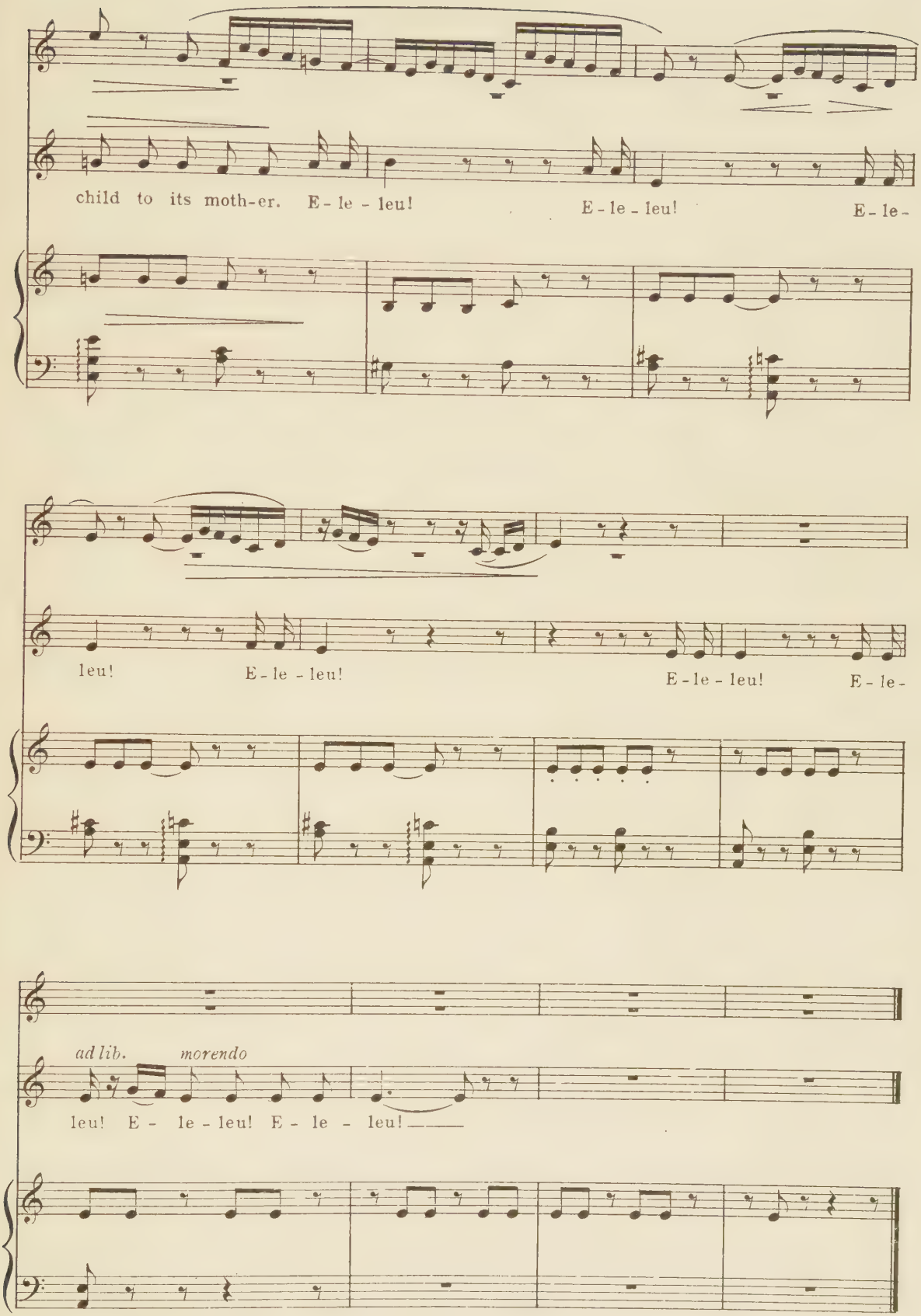
Nº 7. Thalassa's Song

THALASSA *(searching with her eyes)* "He tarrieth long away—
Too long for the fever; yet
At last will he come to me."

(Stooping in the shadow of the pillar, Thalassa clutches her babe close, and swaying her body with a strange rhythm, suckles the fever-stricken child. From there, as she sings, her voice floats mournfully in the night.)




Thou that bring - est All that love-ly Morn - ing scat - tered
2mo
Hes-per, Hes-per, E - le - leu! E - le-
leu!
Lord, the sheep, the goat thou bring - est, The
f
f

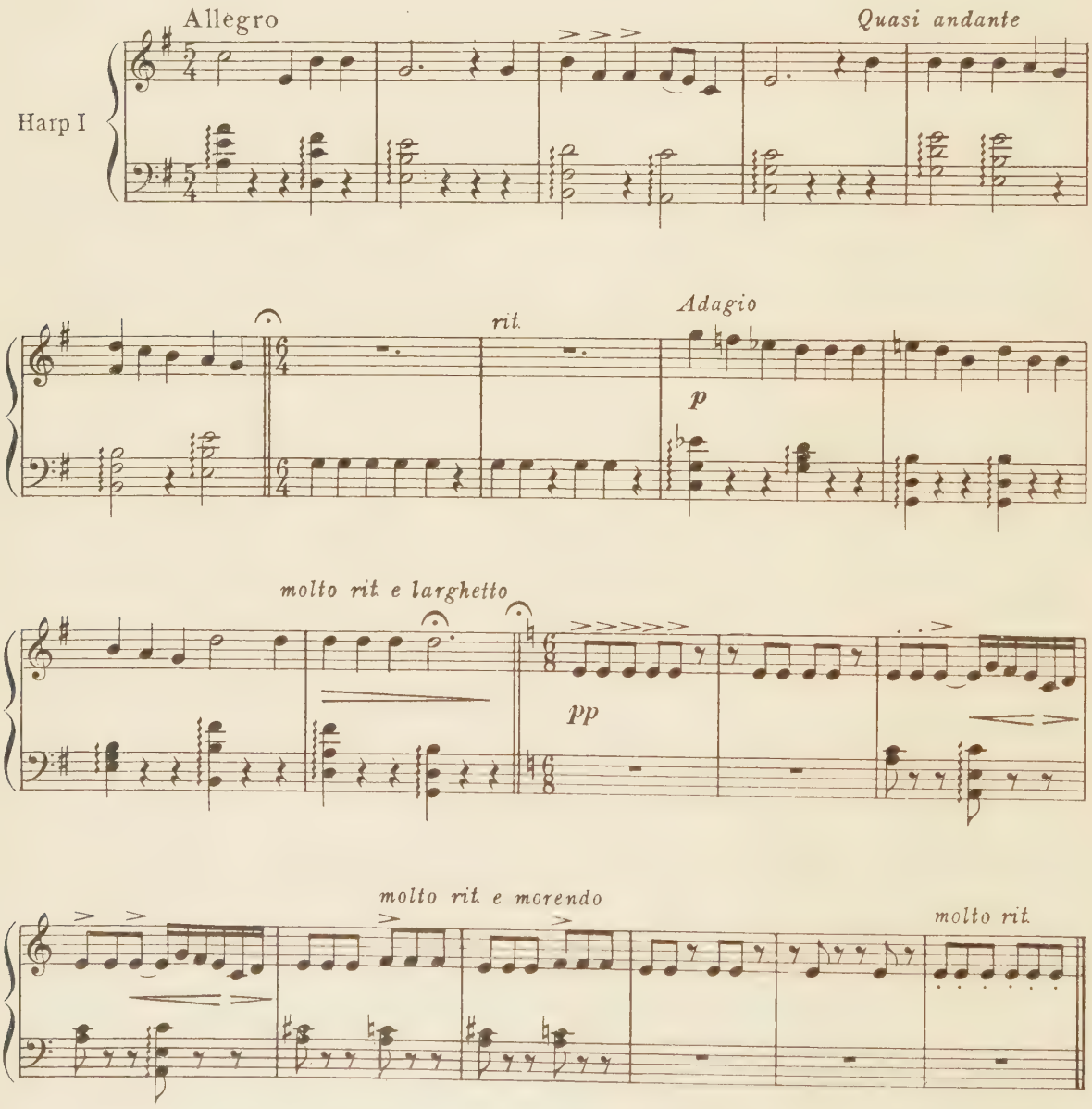

child to its moth-er. E - le - leu! E - le - leu! E - le -
leu! E - le - leu! E - le - leu! E - le -
ad lib. morendo
leu! E - le - leu! E - le - leu!

ACT III

No 8. Reminiscent Strains

SAPPHO — "It must not be.
Phaon, this thought itself is bondage — Think;
To you I yielded as my guiding star,
And if you shall fall, our heaven and we
Shall have one darkness. Be once more thyself —
Master of life."

(From off the scene, left, is heard the thrumming of a stringed instrument. Phaon stops to listen. These reminiscent strains are played in a hesitating manner, as though Bion was attempting the music rather than succeeding with it.)



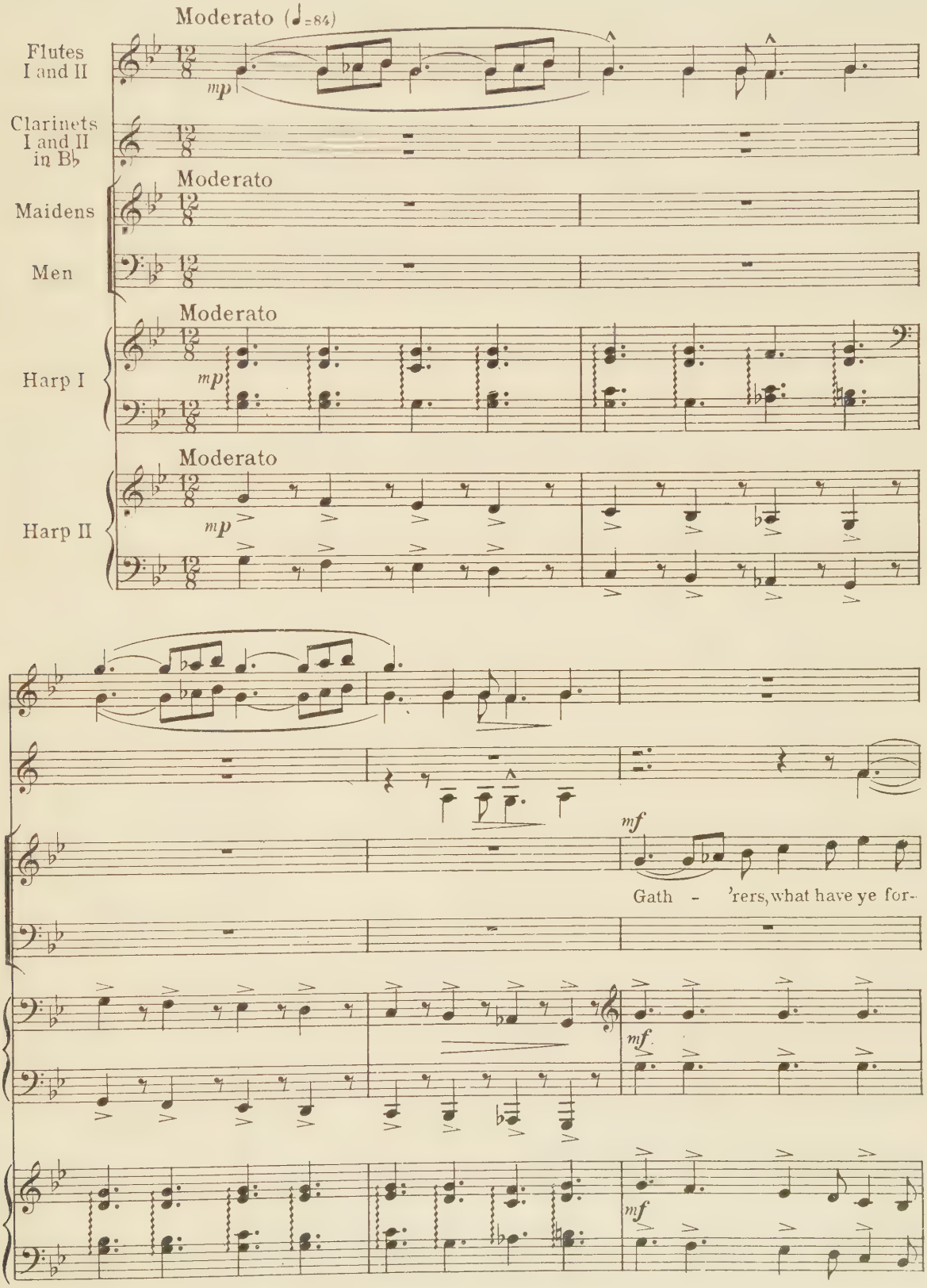
(From behind the pillar, Bion, the child, with arms outstretched to Phaon, staggers forward and falls, dropping from his hands a lyre.)

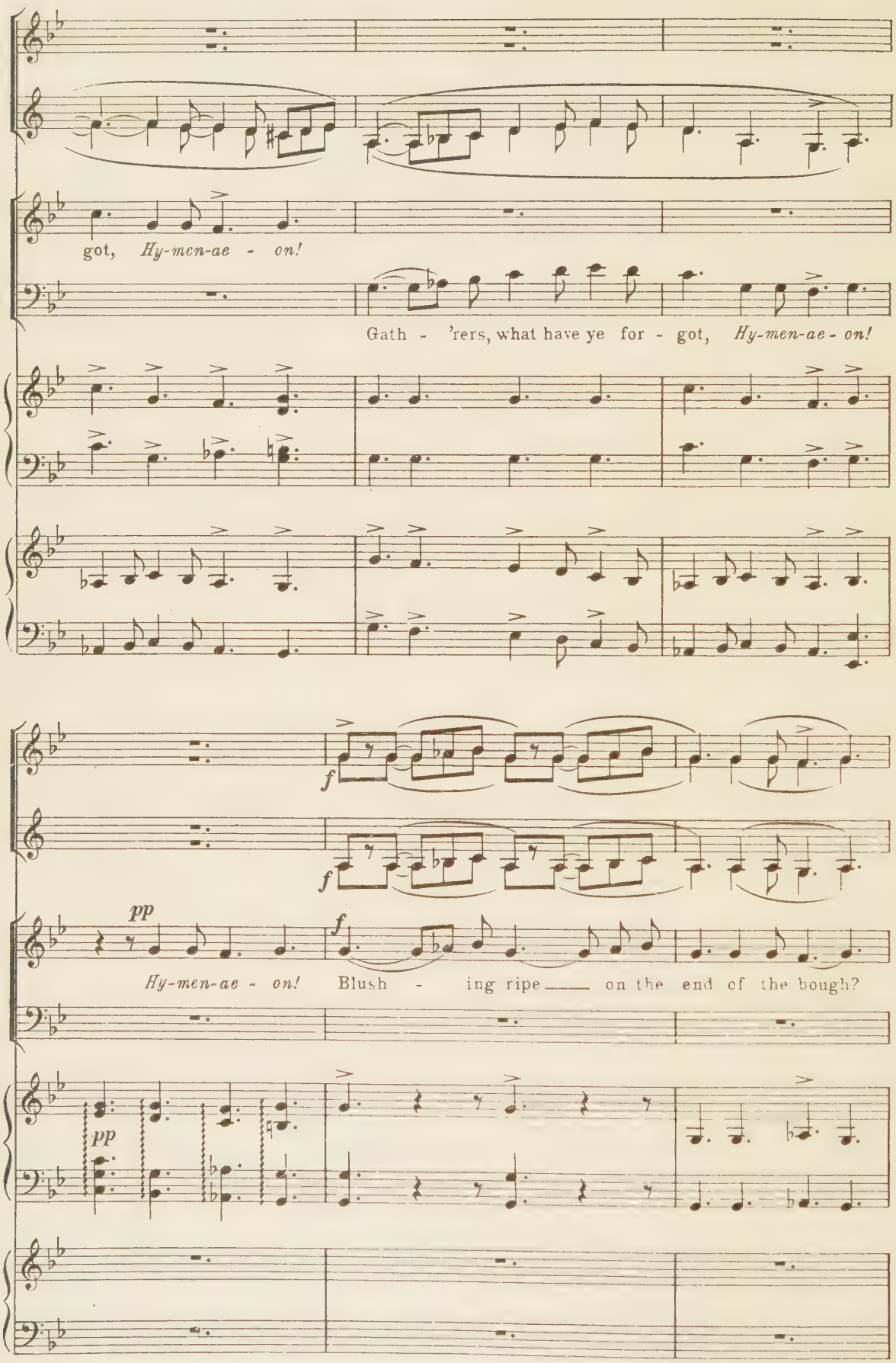
Nº 9. Chorus

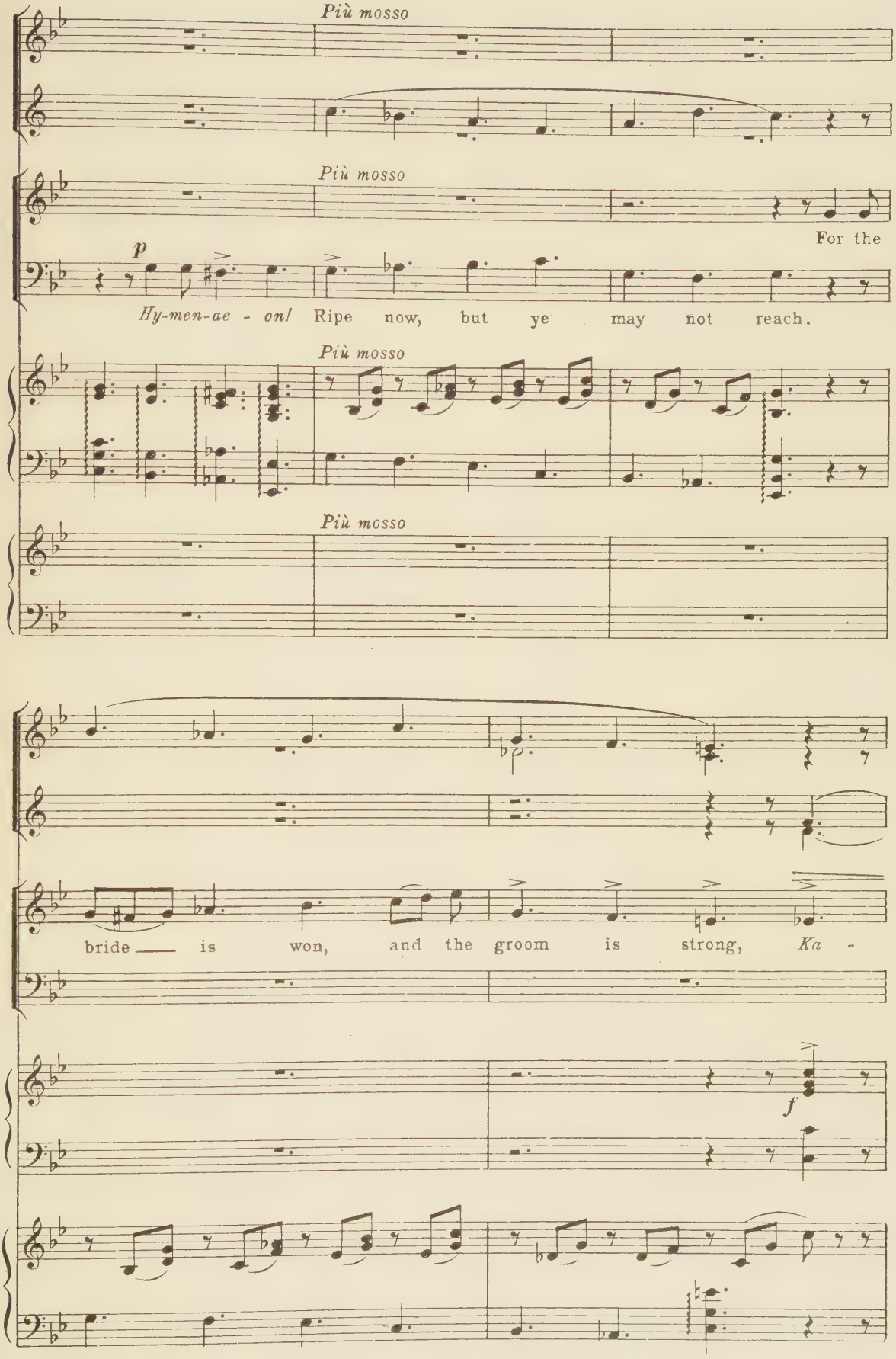
GATH'RERS, WHAT HAVE YE FORGOT?

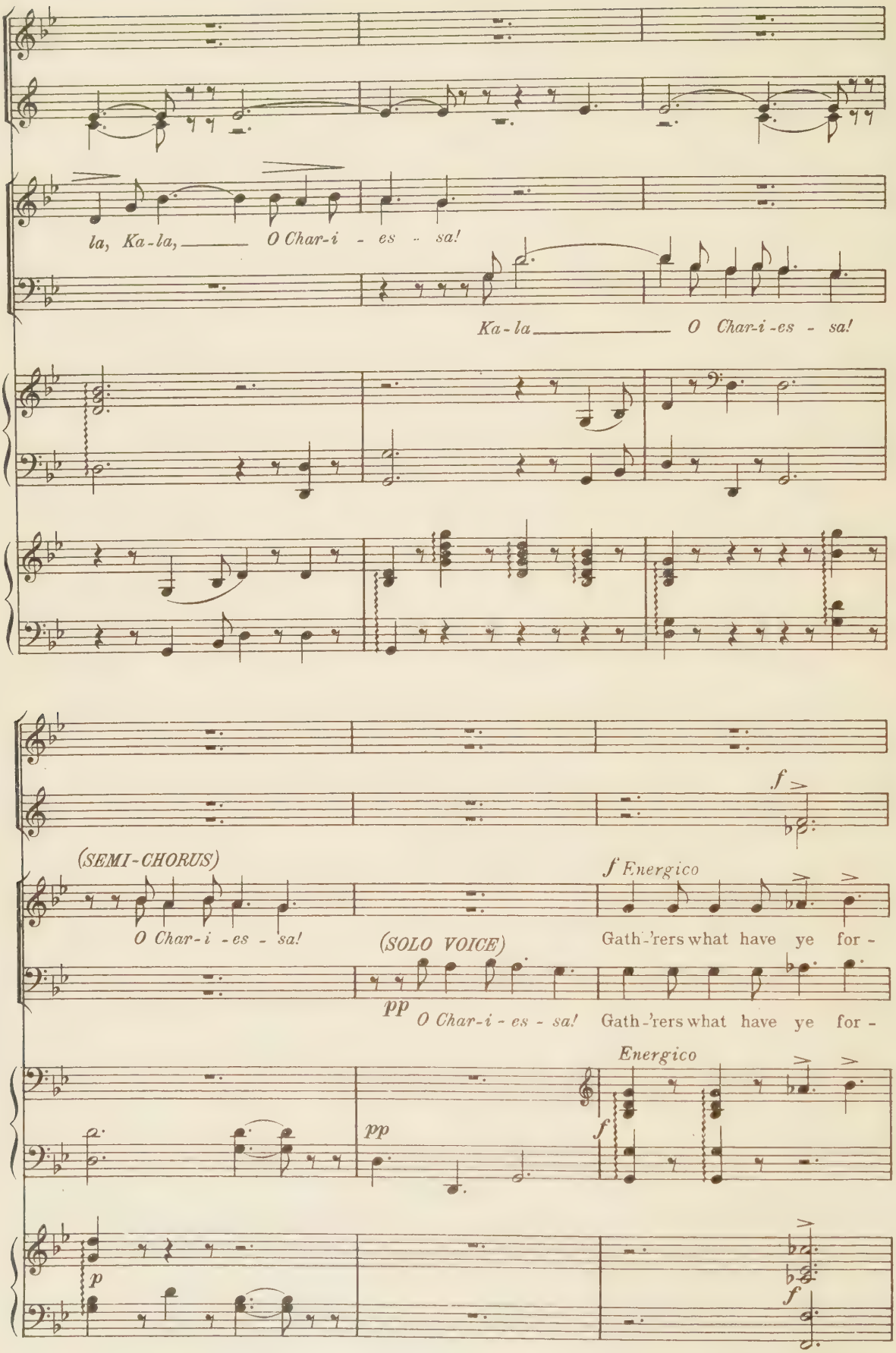
SAPPHO "Thalàssa!"

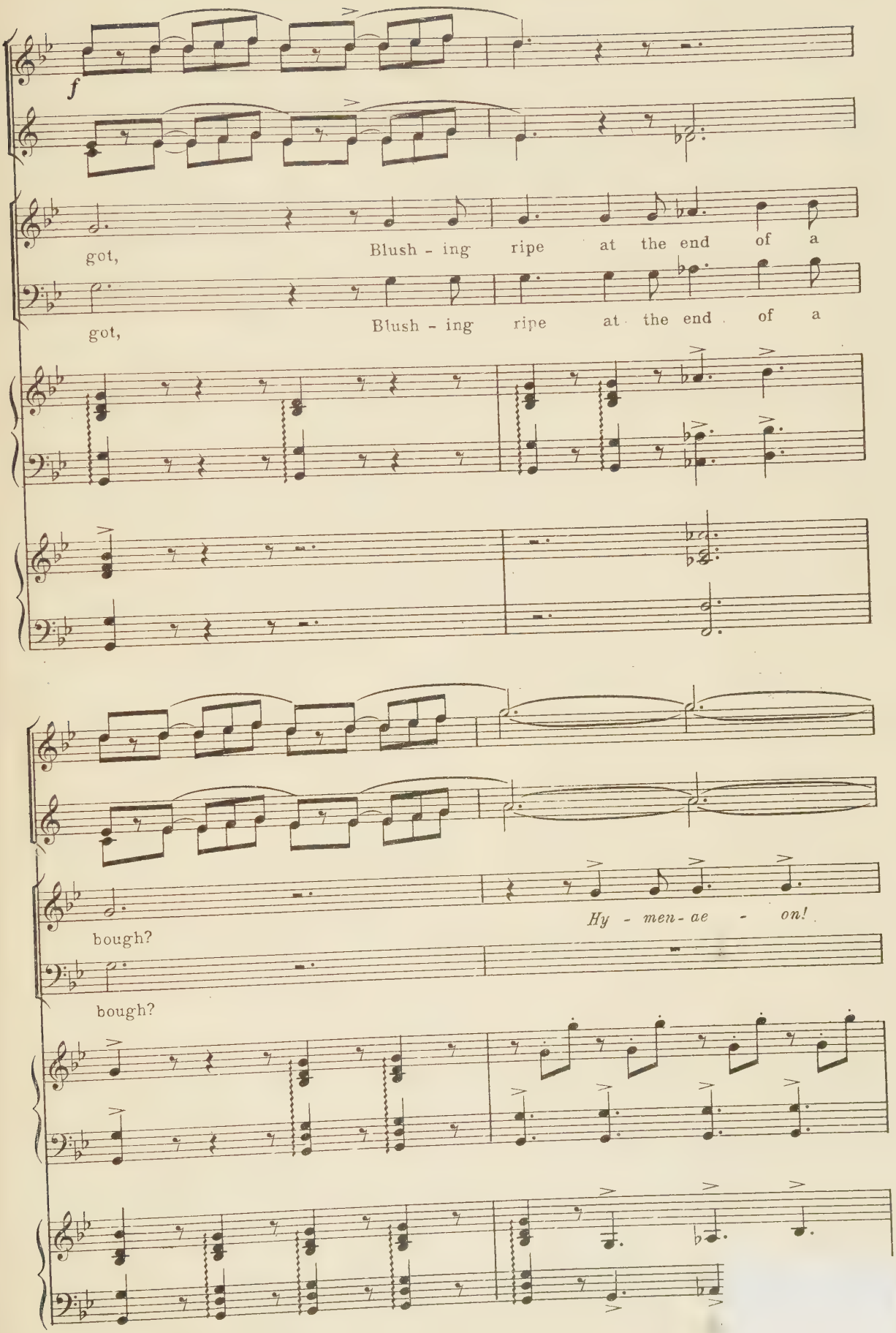
(The colours of sunrise begin now to flood the scene. Away on the left are heard the voices of men and maidens singing.)

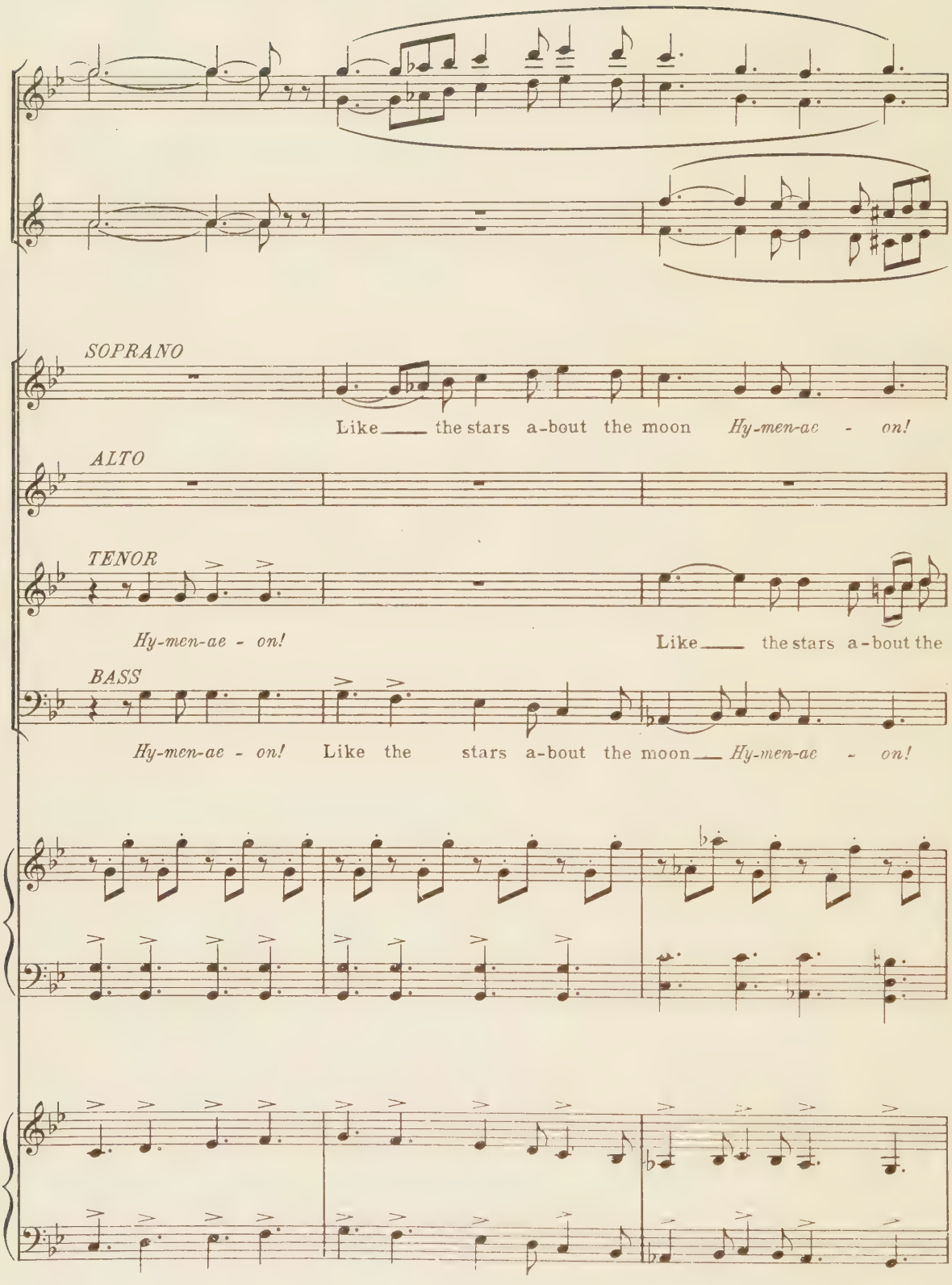


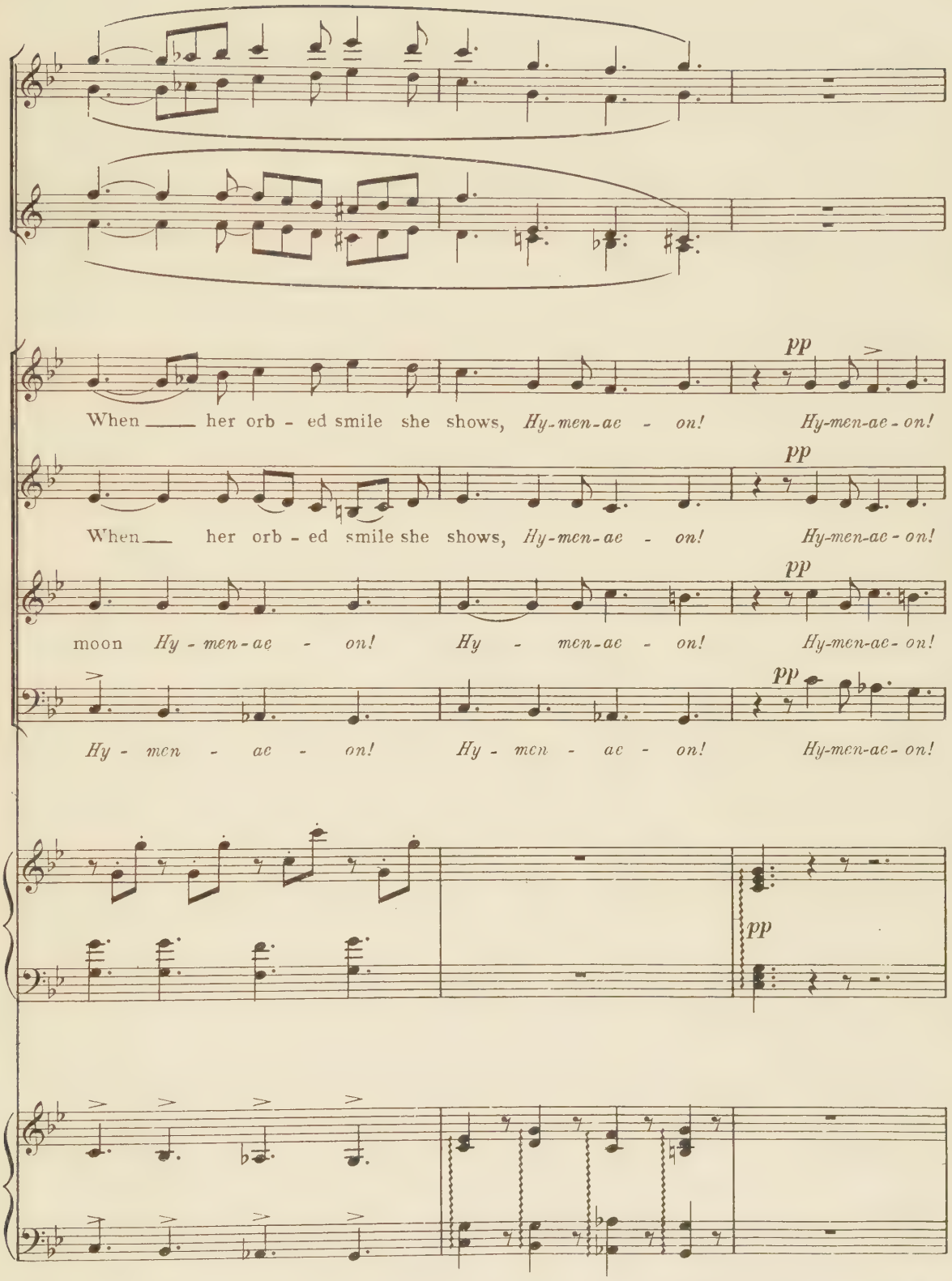

got, Hy-men-ae - on!
Gath - 'rers, what have ye for - got, Hy-men-ae - on!
f
f
pp
f
Hy-men-ae - on! Blush - ing ripe on the end of the bough?
pp


Più mosso
Più mosso
For the
p
Hy-men-ae - on! Ripe now, but ye may not reach.
Più mosso
Più mosso
bride — is won, and the groom is strong, Ka -
f


la, Ka-la, O Char-i - es - sa!
Ka-la O Char-i-es - sa!
(SEMI-CHORUS)
O Char-i - es - sa!
(SOLO VOICE)
pp
O Char-i - es - sa!
f Energico
Gath-'rers what have ye for -
Gath-'rers what have ye for -
Energico
pp
f
p
f


f
got, Blush - ing ripe at the end of a
got, Blush - ing ripe at the end of a
bough? Hy - men - ae - on!
bough?


SOPRANO
Like the stars a-bout the moon Hy-men-ae - on!
ALTO
TENOR
Hy-men-ae - on!
Like the stars a-bout the
BASS
Hy-men-ae - on! Like the stars a-bout the moon Hy-men-ae - on!



GEORGE MARK ELLIOTT LIBRARY
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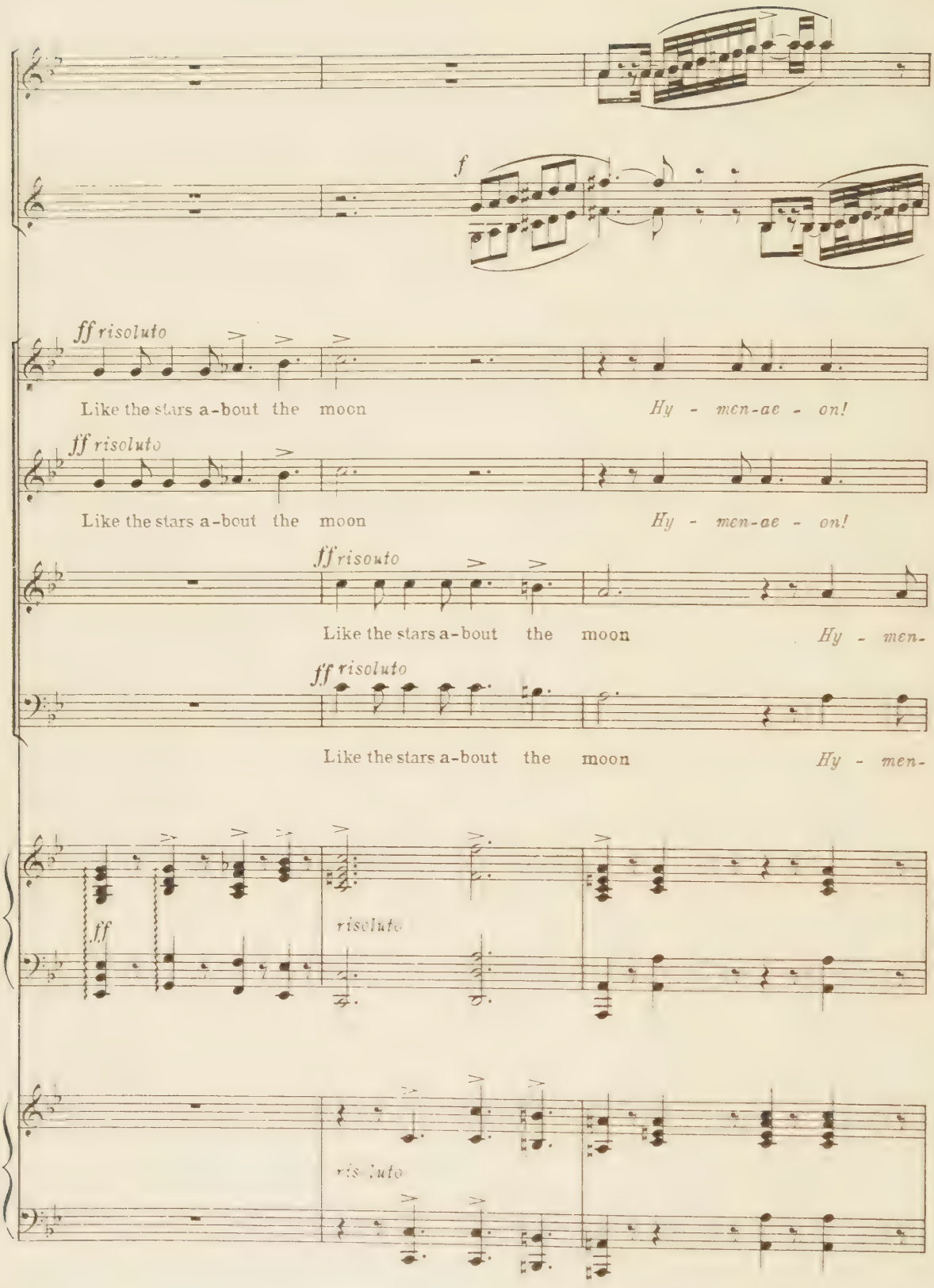
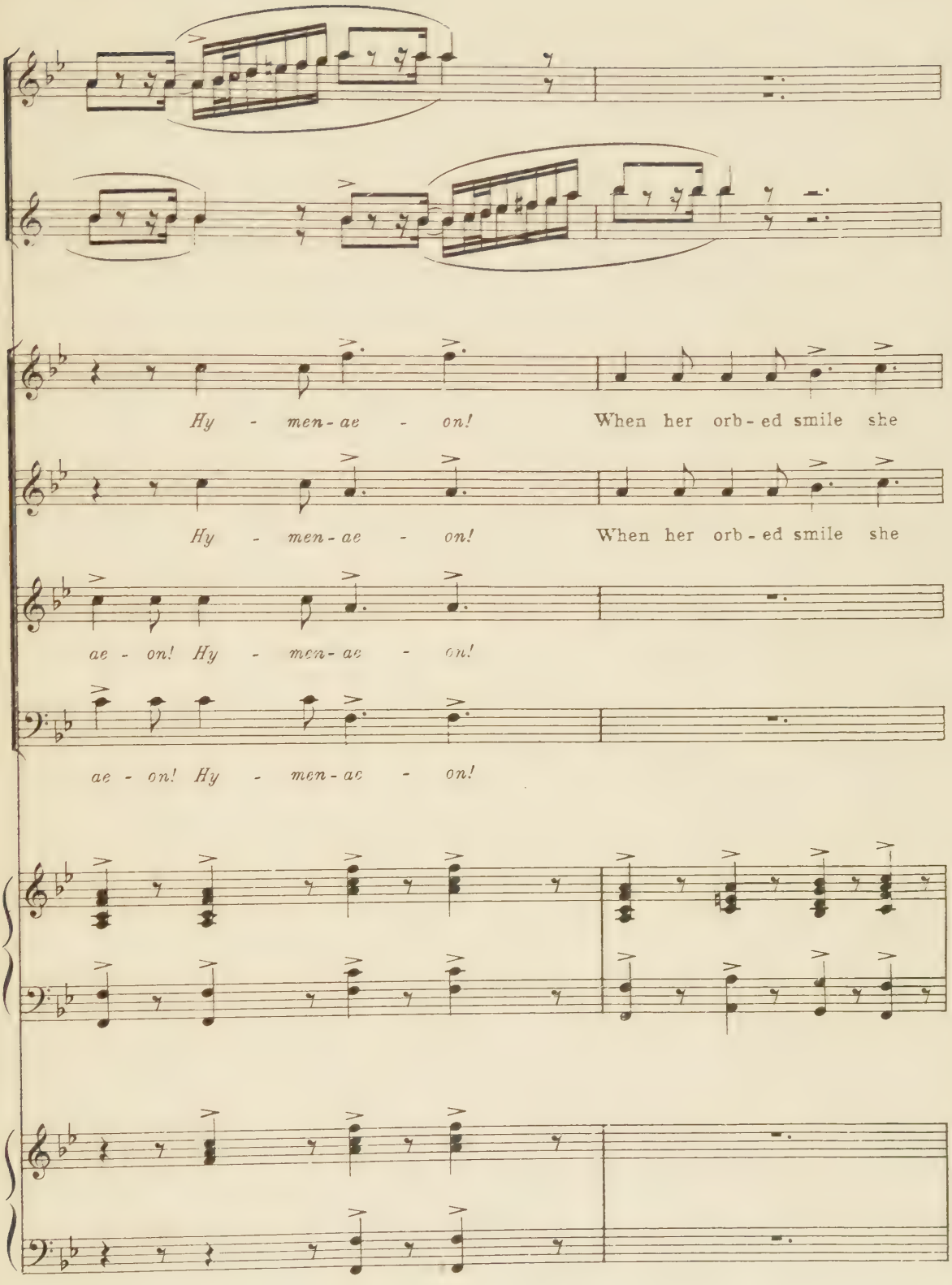
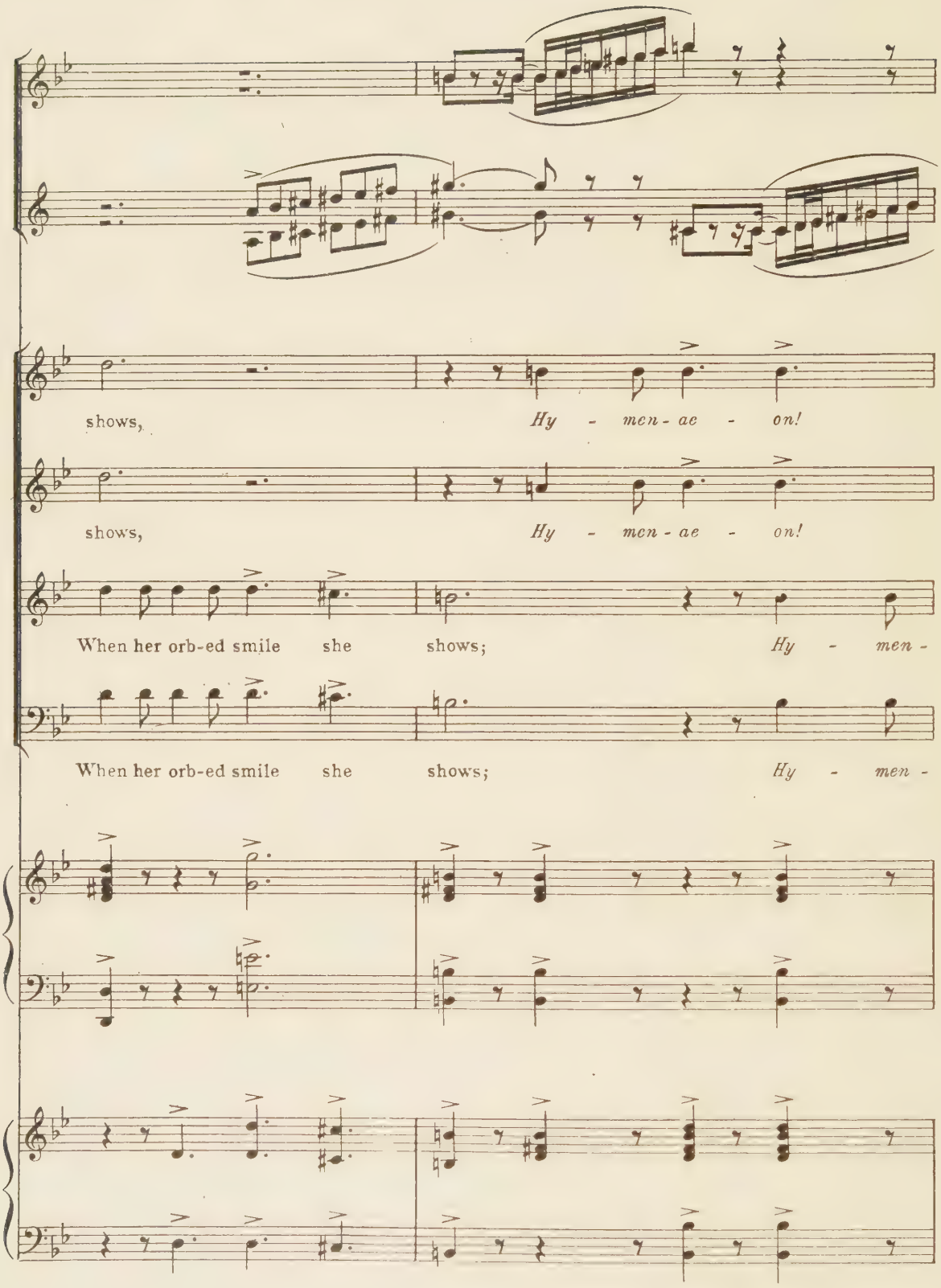
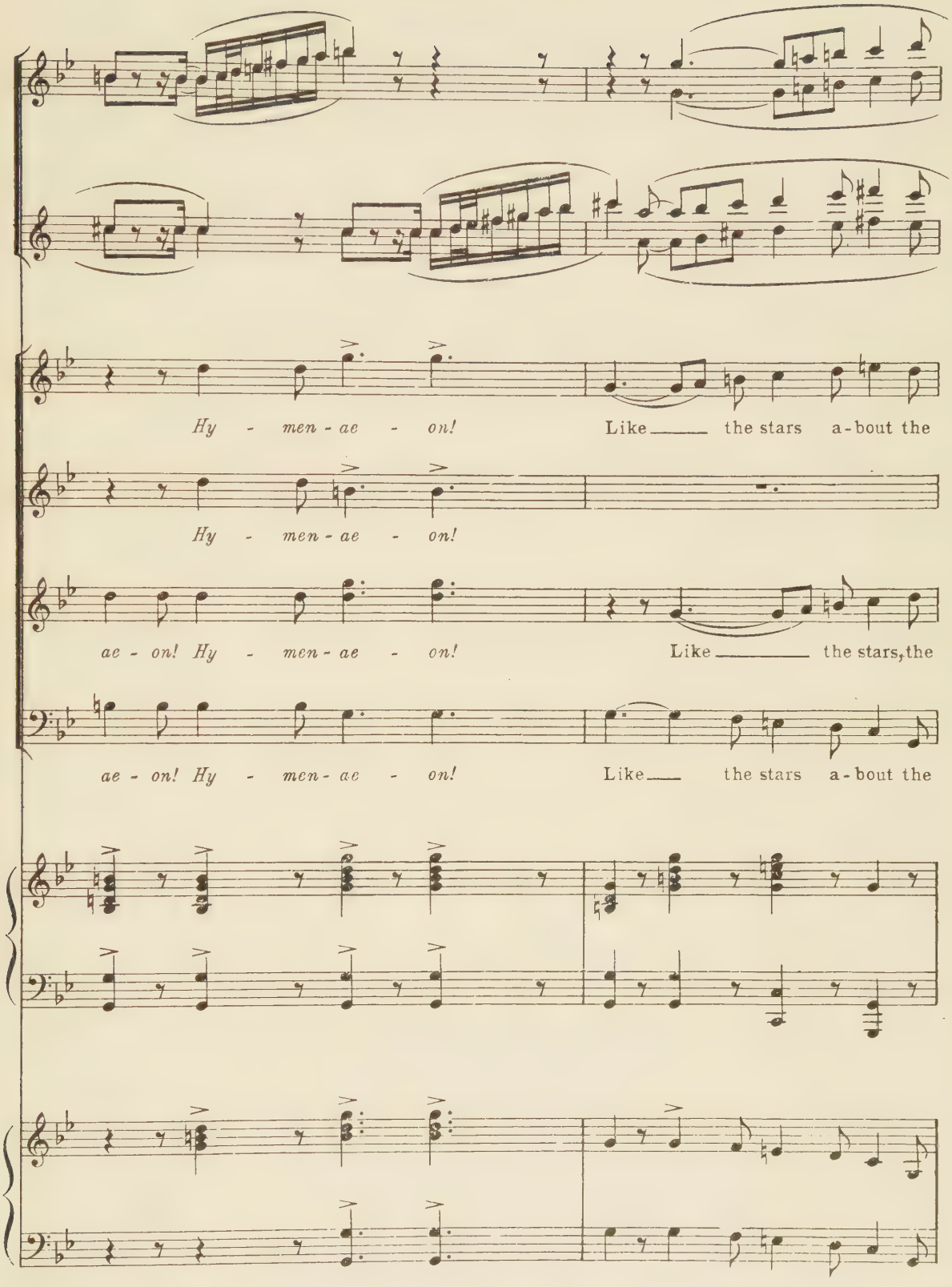
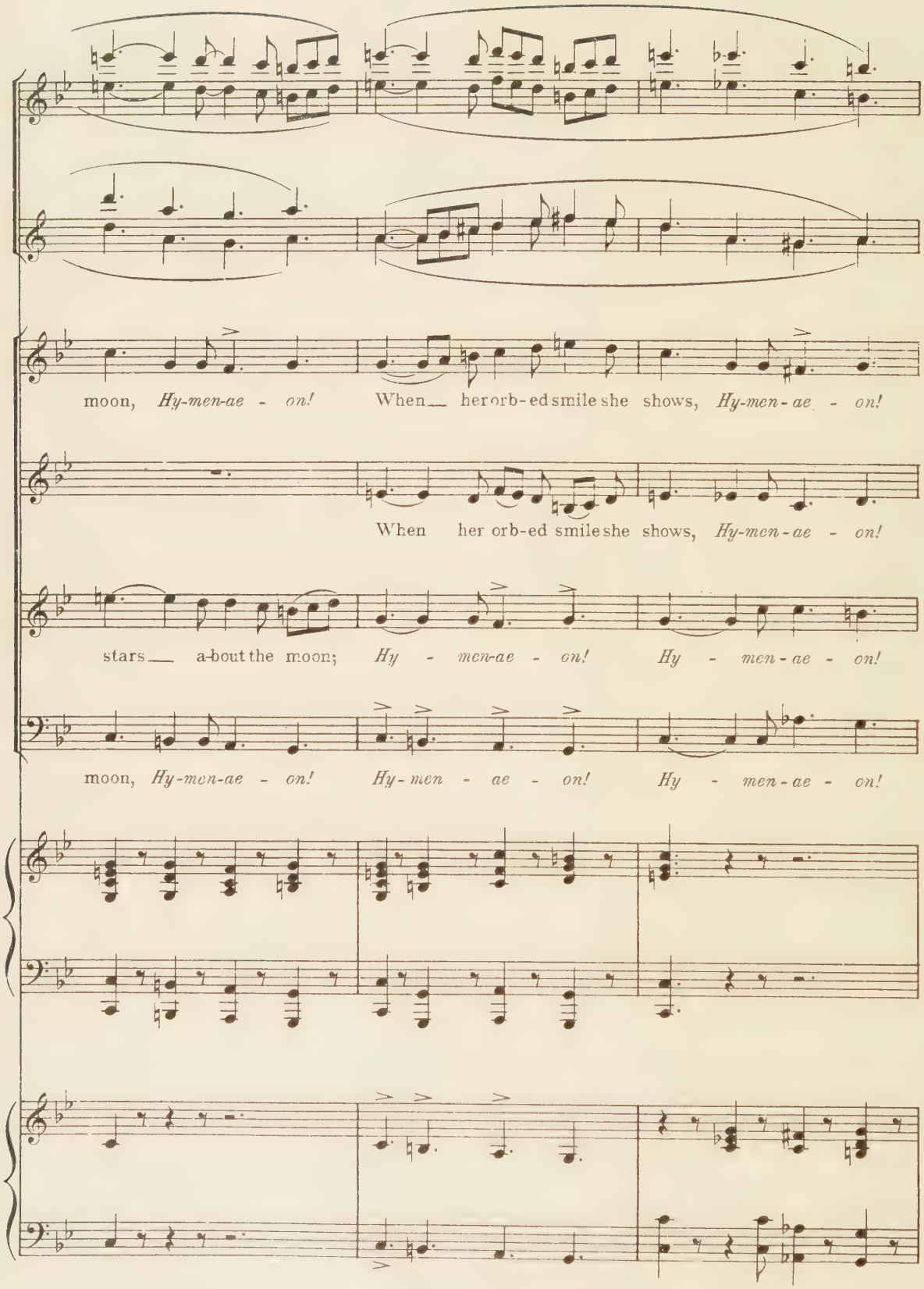
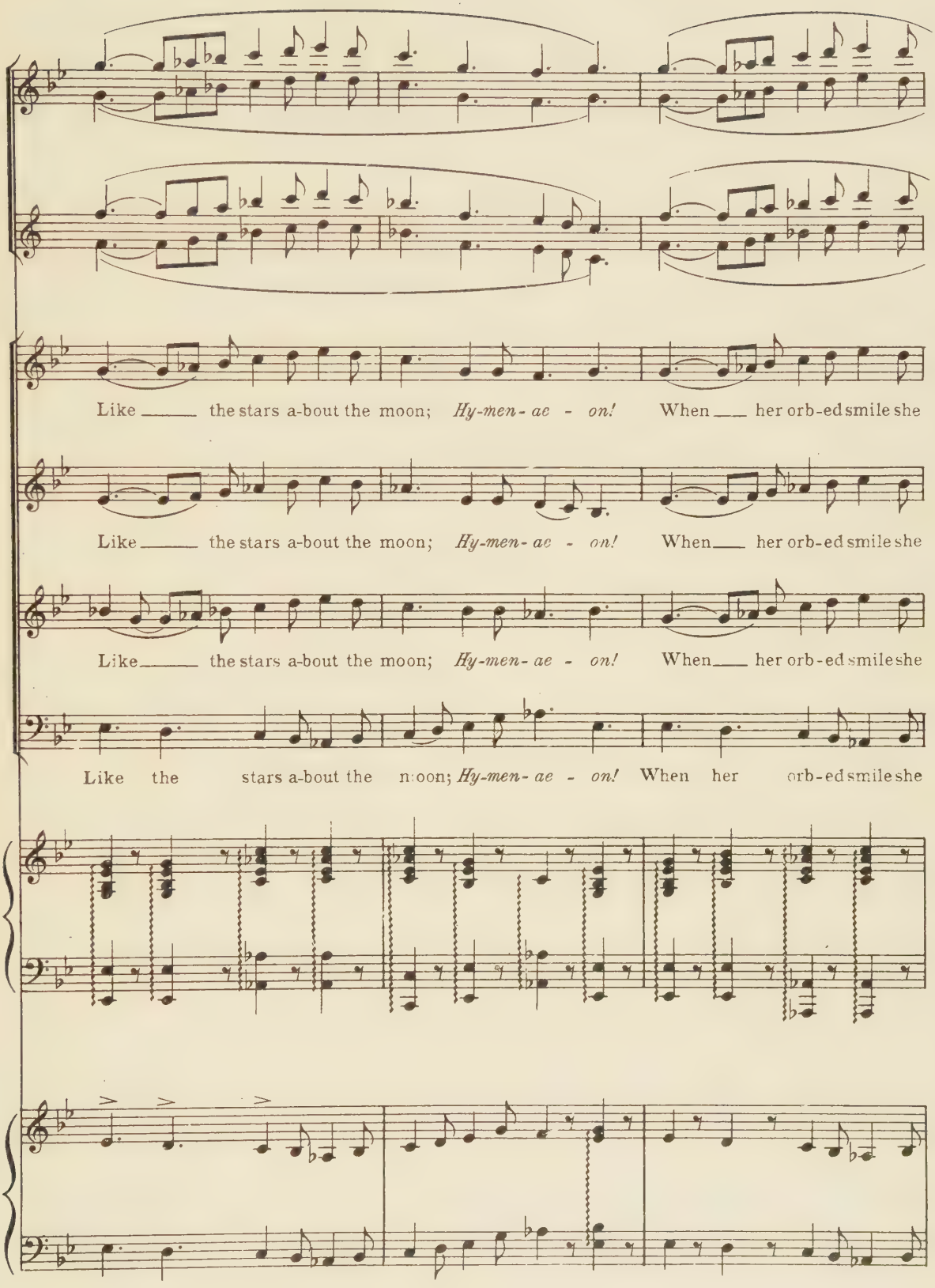

f
ff risoluto
Like the stars a-bout the moon
Hy - men-ae - on!
ff risoluto
Like the stars a-bout the moon
Hy - men-ae - on!
ff risoluto
Like the stars a-bout the moon
Hy - men-
ff risoluto
Like the stars a-bout the moon
Hy - men-
ff
risoluto
risoluto

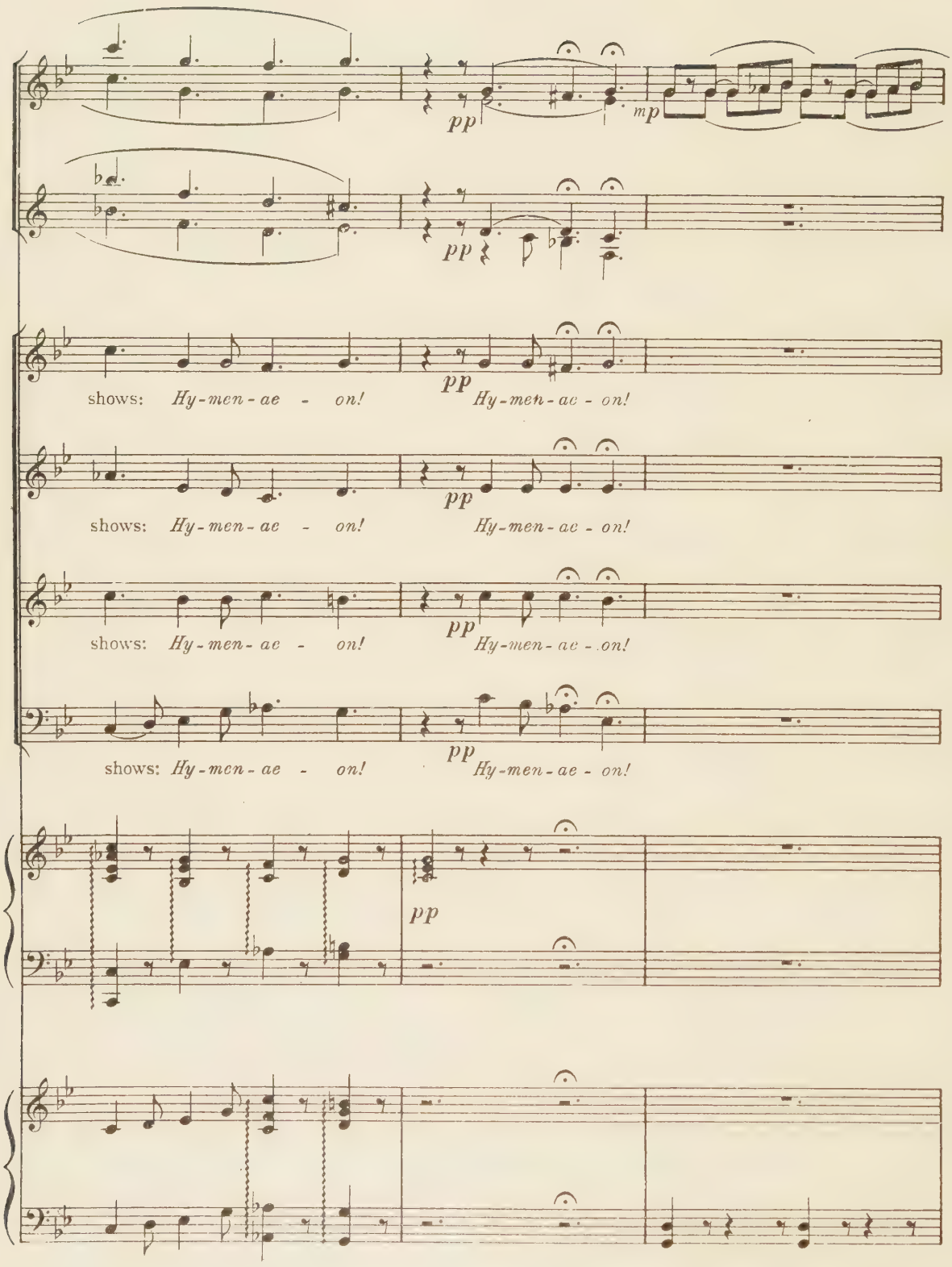

Hy - men-ae - on! When her orb-ed smile she
Hy - men-ae - on! When her orb-ed smile she
ae - on! Hy - men-ae - on!
ae - on! Hy - men-ae - on!

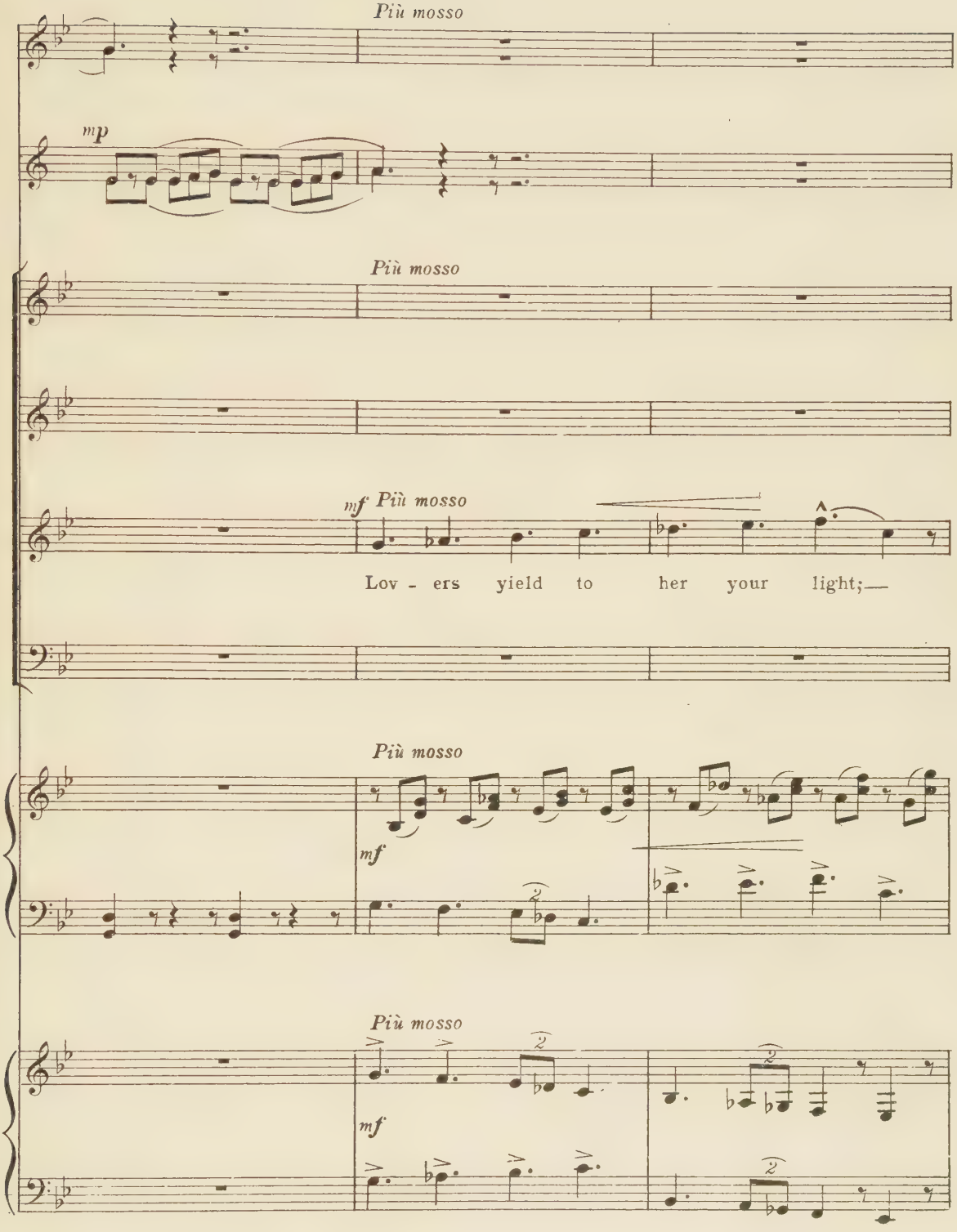

shows, Hy - men - ae - on!
shows, Hy - men - ae - on!
When her orb-ed smile she shows; Hy - men -
When her orb-ed smile she shows; Hy - men -

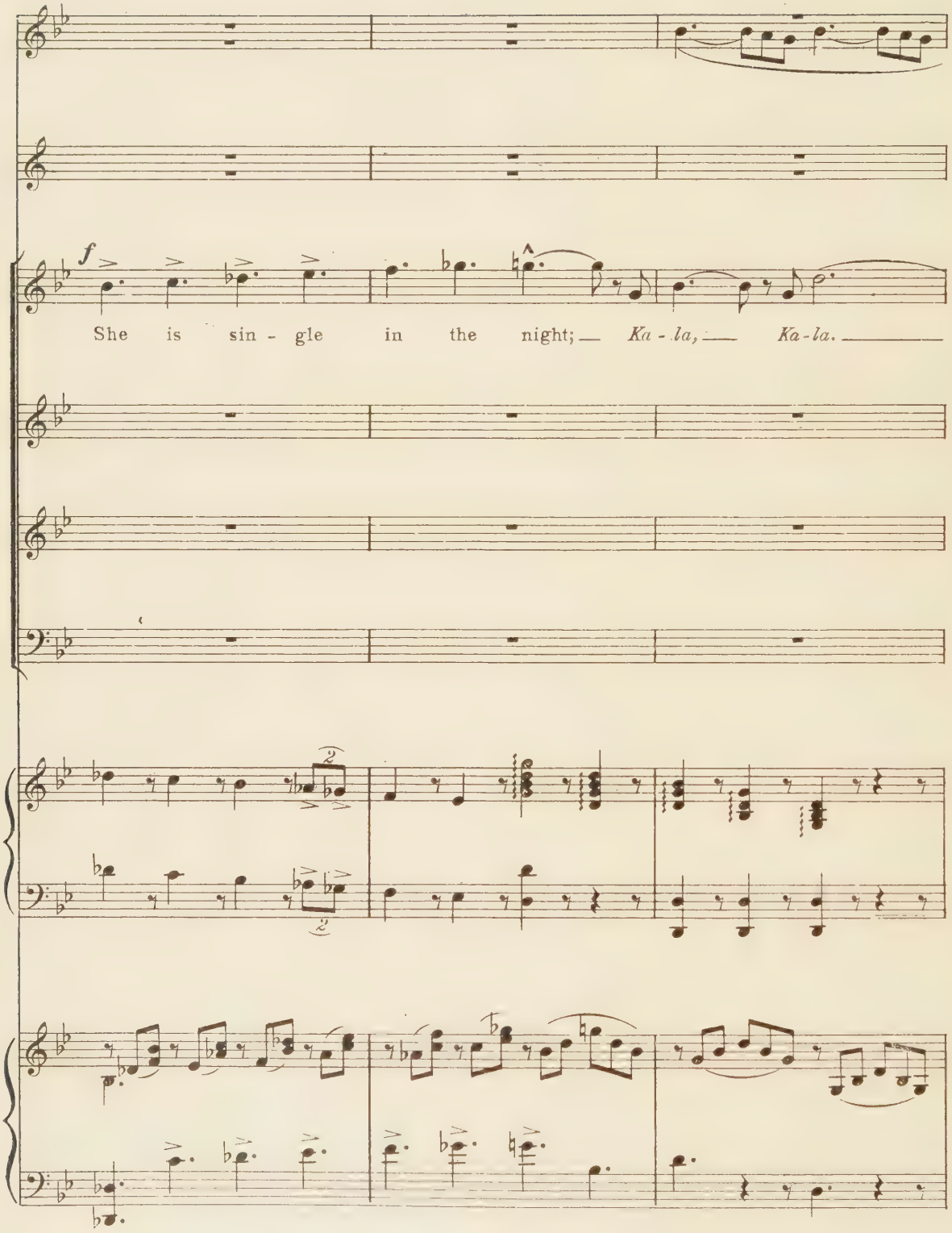

Hy - men - ae - on! Like the stars a - bout the
Hy - men - ae - on!
ae - on! Hy - men - ae - on! Like the stars, the
ae - on! Hy - men - ae - on! Like the stars a - bout the

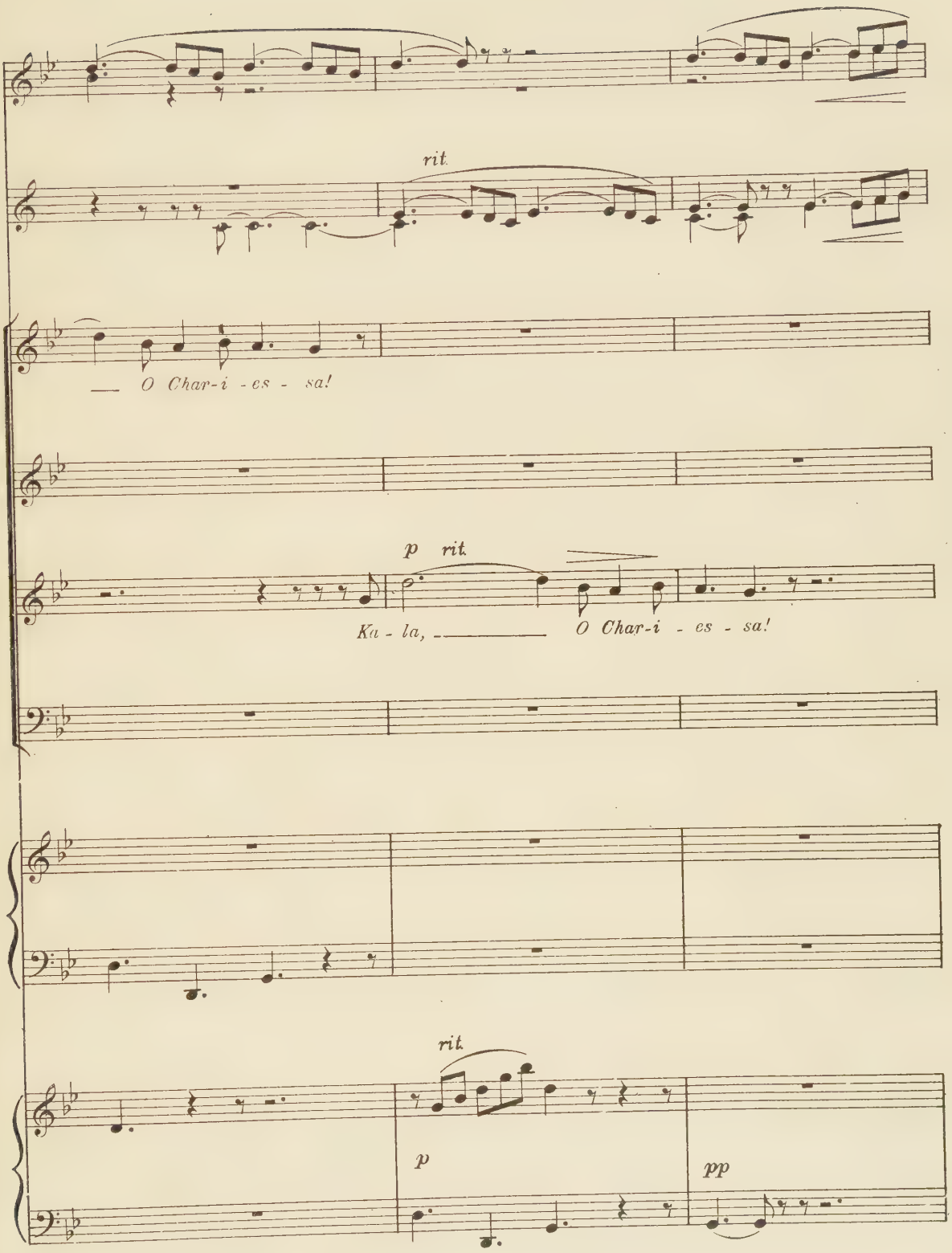

moon, Hy-men-ae - on! When her orb-ed smile she shows, Hy-men-ae - on!
When her orb-ed smile she shows, Hy-men-ae - on!
stars a-bout the moon; Hy - men-ae - on! Hy - men-ae - on!
moon, Hy-men-ae - on! Hy-men - ae - on! Hy - men-ae - on!

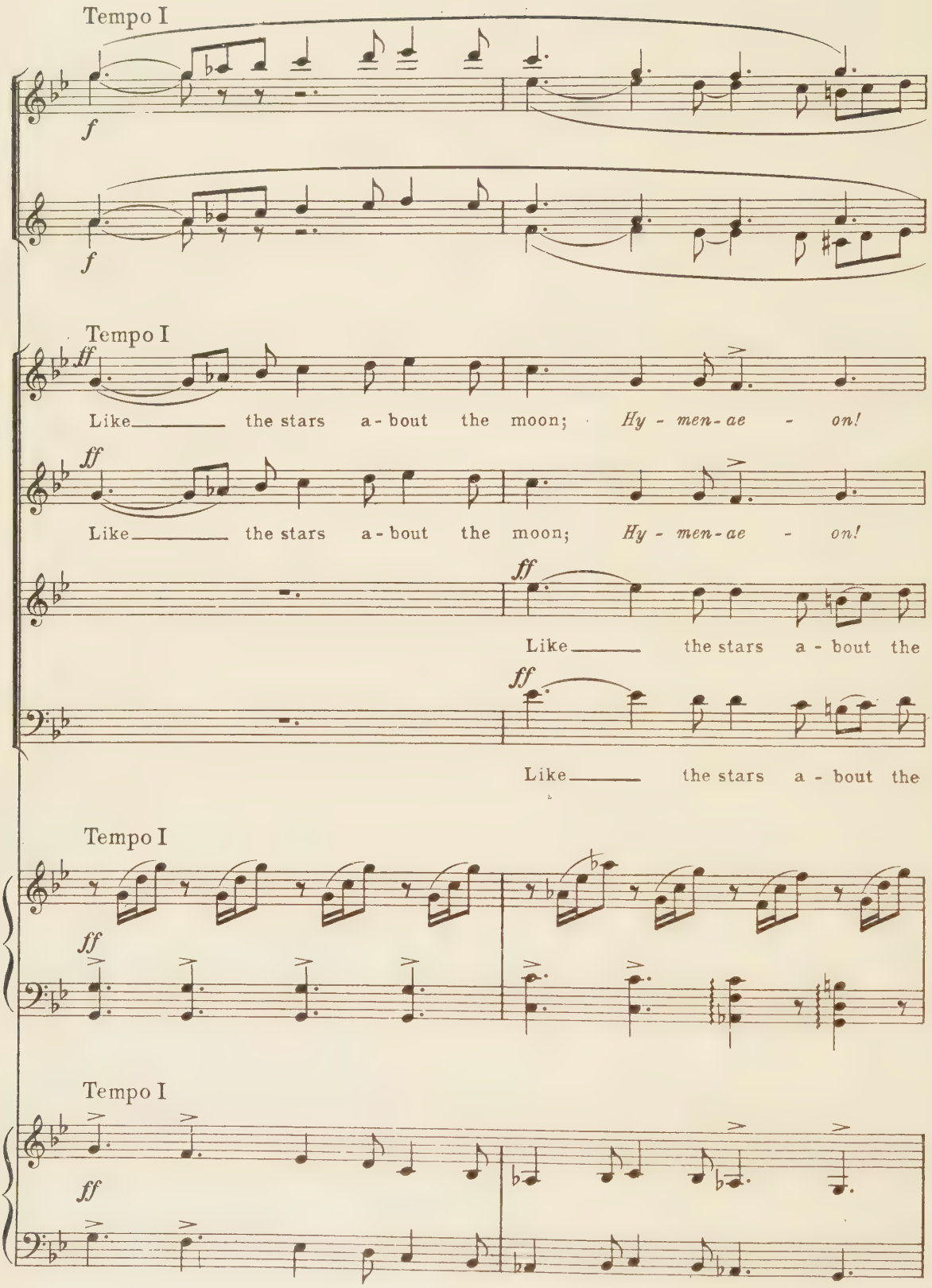

Like ____ the stars a-bout the moon; *Hy-men-ae - on!* When ___ her orb-ed smile she
Like ____ the stars a-bout the moon; *Hy-men-ae - on!* When ___ her orb-ed smile she
Like ____ the stars a-bout the moon; *Hy-men-ae - on!* When ___ her orb-ed smile she
Like the stars a-bout the moon; *Hy-men-ae - on!* When her orb-ed smile she

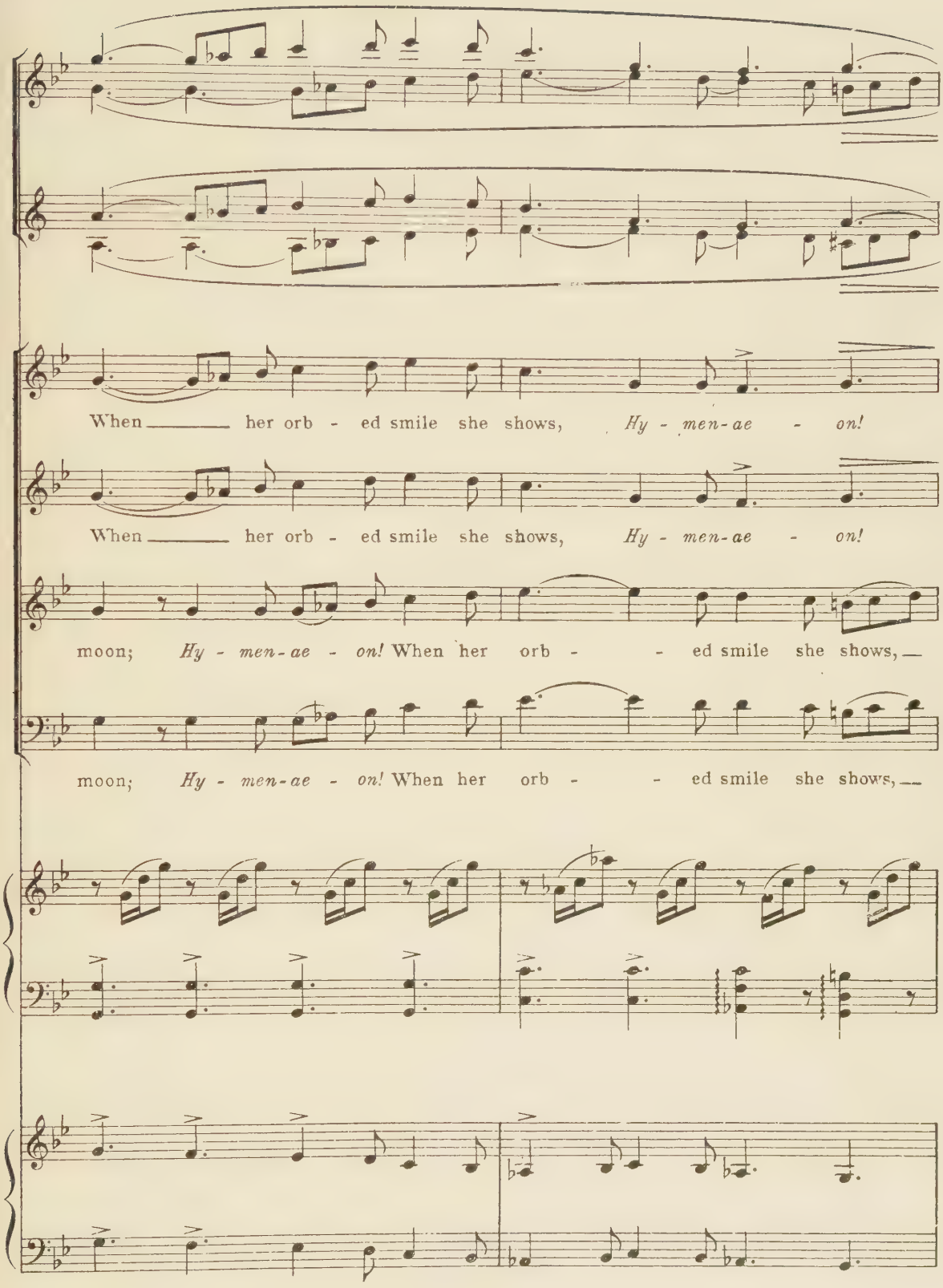

pp
mp
pp
shows: Hy-men-ae - on!
pp Hy-men-ae - on!
shows: Hy-men-ae - on!
pp Hy-men-ae - on!
shows: Hy-men-ae - on!
pp Hy-men-ae - on!
shows: Hy-men-ae - on!
pp Hy-men-ae - on!
pp

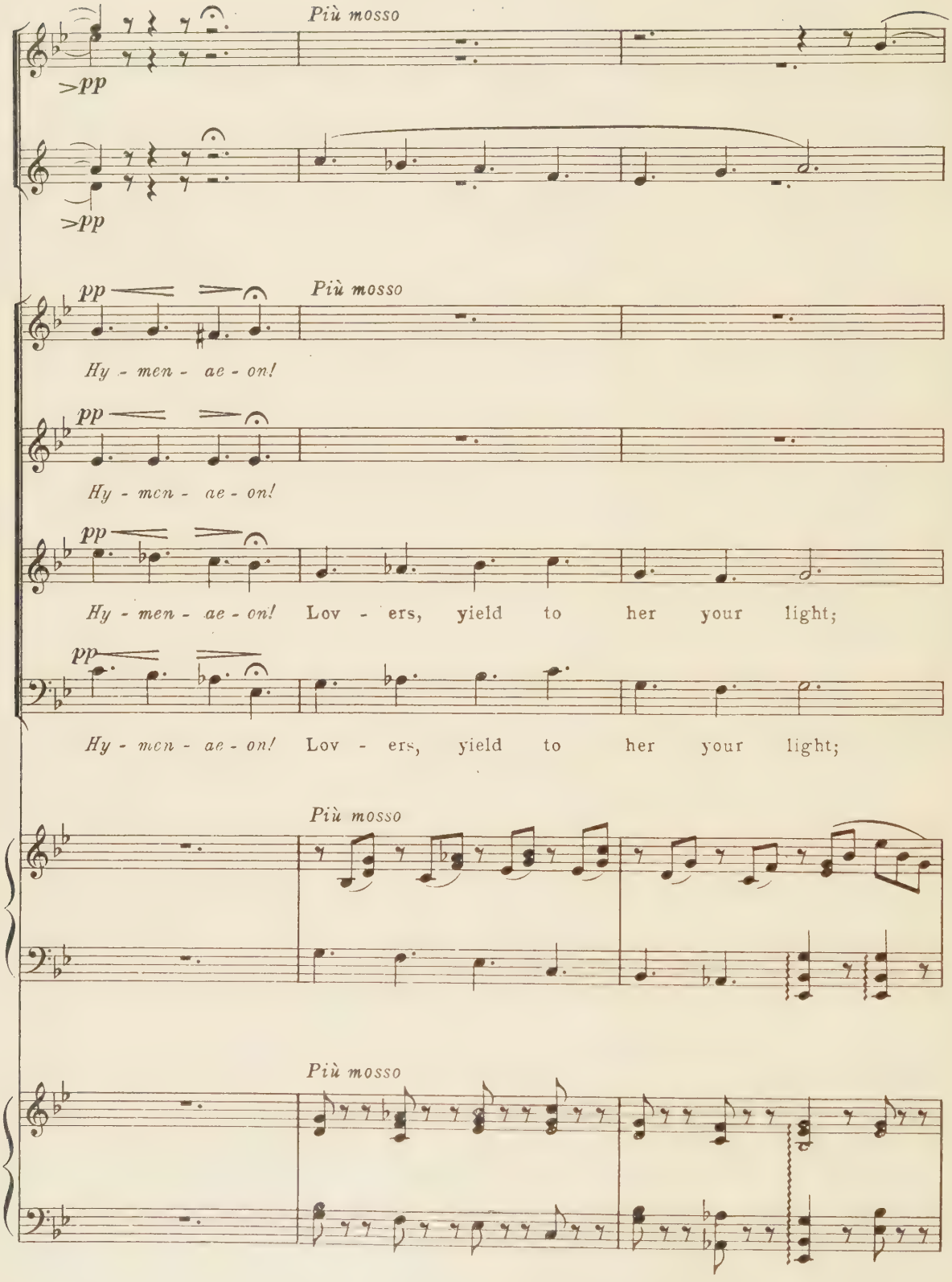

Più mosso
mp
Più mosso
mf Più mosso
Lov - ers yield to her your light;—
Più mosso
mf
Più mosso
mf

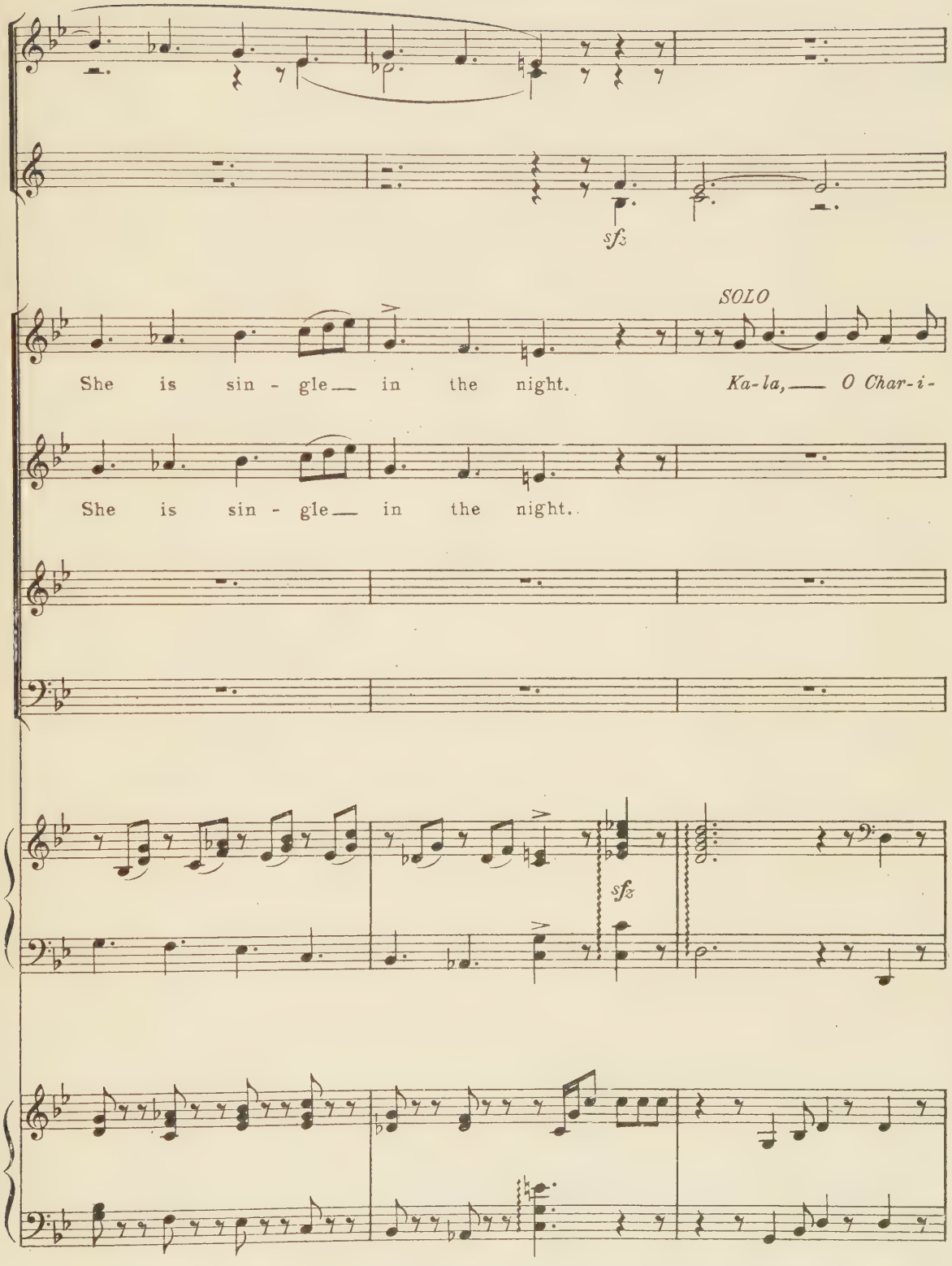

f
She is sin - gle in the night; Ka - la, Ka - la.

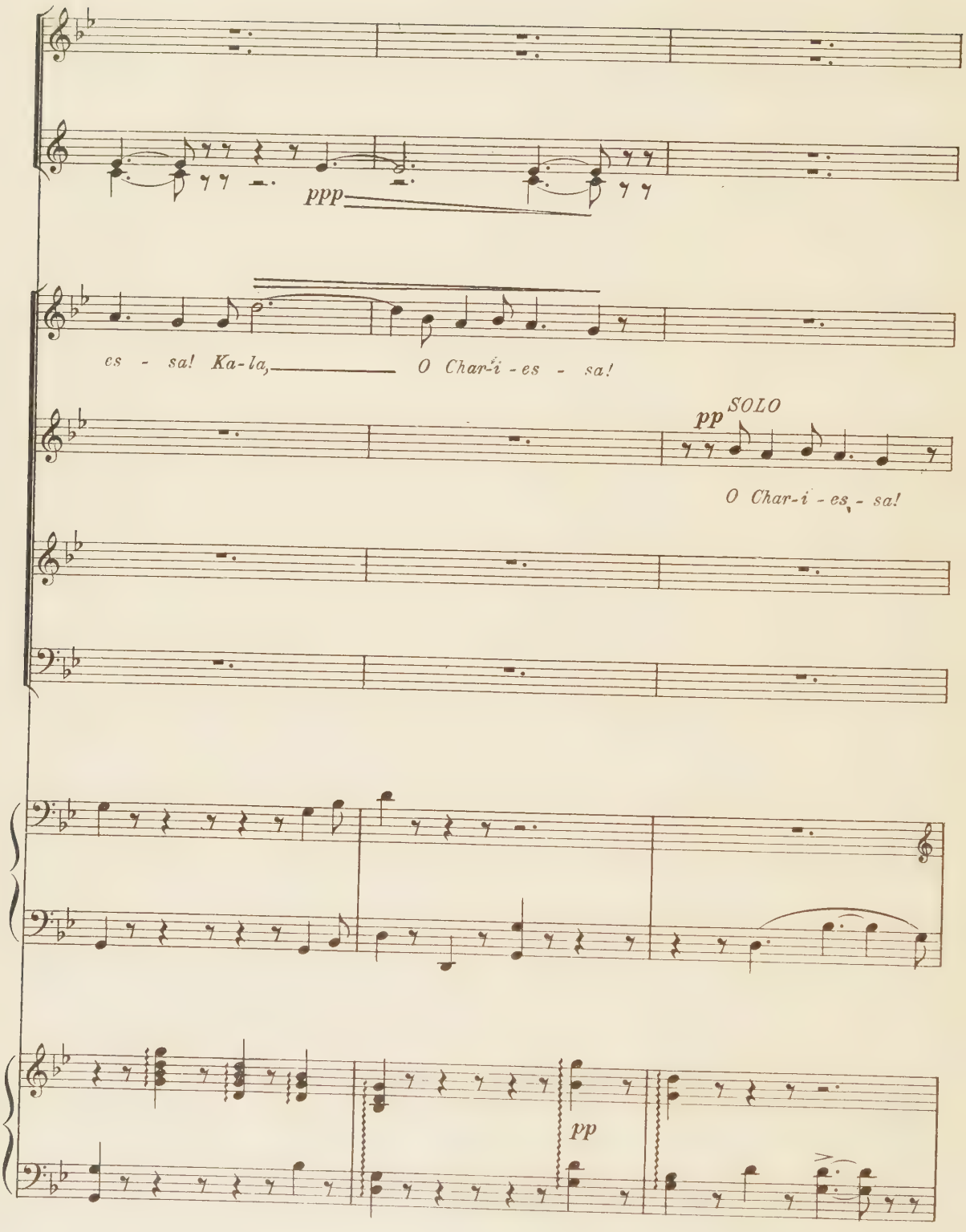

rit.
O Char-i - es - sa!
p rit.
Ka - la,
O Char-i - es - sa!
rit.
p
pp

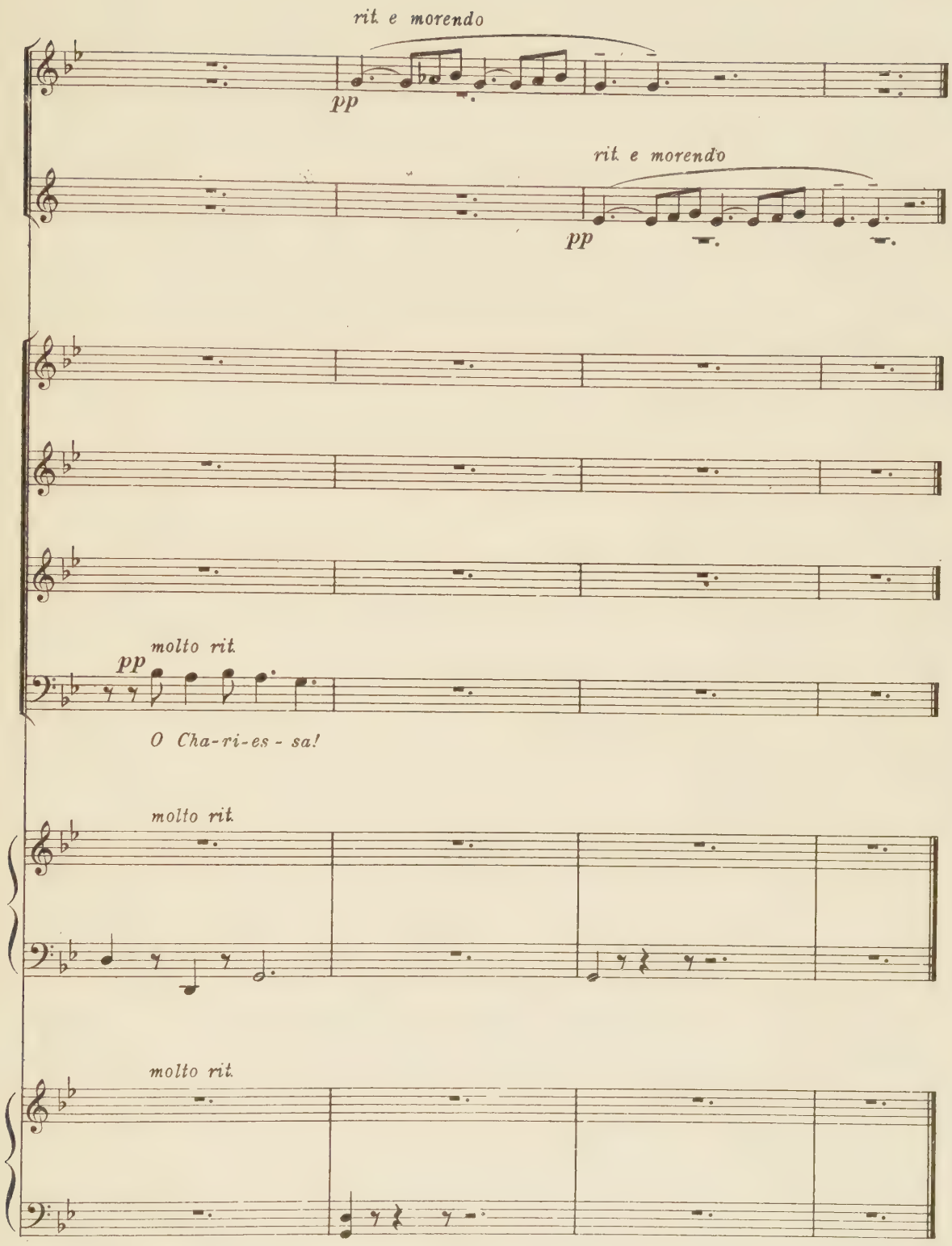

Tempo I
f
f
Tempo I
ff
Like the stars a - bout the moon; Hy - men - ae - on!
ff
Like the stars a - bout the moon; Hy - men - ae - on!
ff
Like the stars a - bout the
ff
Like the stars a - bout the
Tempo I
ff
Tempo I
ff


When her orb - ed smile she shows, Hy - men-ae - on!
When her orb - ed smile she shows, Hy - men-ae - on!
moon; Hy - men-ae - on! When her orb - - ed smile she shows,
moon; Hy - men-ae - on! When her orb - - ed smile she shows,


Più mosso
>pp
>pp
Più mosso
pp
Hy - men - ae - on!
pp
Hy - men - ae - on!
pp
Hy - men - ae - on! Lov - ers, yield to her your light;
pp
Hy - men - ae - on! Lov - ers, yield to her your light;
Più mosso
Più mosso


sfz
SOLO
She is sin - gle in the night.
Ka-la, O Char-i-
She is sin - gle in the night.
sfz


ppp
es - sa! Ka-la, O Char-i - es - sa!
pp SOLO
O Char-i - es - sa!
pp



(At this point the laborers enter singing a Neapolitan folk-song. . This may be sung in any suitable key; preferably in G.)

PART II

MUSIC TO THE ALCESTIS OF EURIPIDES WITH ENGLISH TEXT

ALCESTIS

No University of Michigan tradition seems to be more firmly established than the Senior Girls' Play, given each year at Commencement.

As the year 1912 was of unusual importance in the history of the University, the young ladies of the graduating class, inspired by the preparations for Commencement, determined to present the tragedy of *Alcestis* by Euripides as their contribution. For reasons apparent to those who are conversant with the trend of modern education, an English translation was substituted for the original text. The version chosen was one adapted and arranged for amateur performance in girls' schools by Elsie Fogerty, and published by S. Sonnenschein in London in 1902. With the exception of the chorus and solo in our selection No. 4, and three lines in No. 9, which were translated by A. S. Way, the translation by P. Potter was used, with a few verbal changes.

In the interest of brevity, the *deus ex machina* at Michigan in his editorial capacity made a number of omissions in the text, some of them of a rather drastic nature. With the lack of foresight characteristic of students as a class, irrespective of sex, the committee in charge of the undertaking did not consider the difficulty of the settings of the choral odes they had chosen,[1] until it became apparent that, with the time at their disposal, it would be impossible to make adequate preparation.

The musical settings to the *Alcestis* in the following pages were written therefore rather hurriedly, in response to an urgent request to "help us out." In view of the restrictions of time, and the obvious limitations of a chorus in the formation of which membership in a college graduating class was considered a suffi-

[1] The music referred to, composed by Henry Gadsby, was the setting employed by Miss Fogerty. In its composition the resources of the modern orchestra were employed and four-part harmony was much in evidence in the choruses. In another setting of the *Alcestis* the composer, Dr. C. H. Lloyd, relied upon the flute, clarinet, and harp for the instrumental accompaniment, and for the most part the choruses were sung in unison. Gadsby's setting was based on P. Potter's English translation, while the Greek text was employed by Lloyd. The latter setting, irrespective of the quality of the music, was intrinsically superior.

cient qualification, the music was kept very simple; in the main it was based on the essentially Greek melodic formulae that had proved their effectiveness in the music to *Sappho and Phaon.* Although the music was written for female voices, it is equally adapted for male singers. Since it was based on an English translation, it cannot by any process of manipulation be adapted to the original text.

The performance was given on the evening of June 24, 1912, and was received with great enthusiasm. The properly Hellenic ὄρχηστρα type of stage, an extension from the massive portico of the Alumni Memorial Hall, and the out-of-door environment, contributed in no small degree to the effect produced, although the element of novelty is not without its lure to an academic as well as to a lay audience.

The instrumental accompaniments and special instrumental numbers were scored for flute, clarinet, and harp, the performers being concealed by a screen of boughs at the left of the stage. As a precautionary measure the composer presided at a "baby-grand" pianoforte, which was substituted for the harp. This procedure has much to commend it, especially in productions by amateurs, as the singers can thereby be better controlled. As amateurs generally resent thorough preparation, the more incisive impact of this instrument is a "very present help in time of trouble." When the preparation has been so thorough that automatically everything proceeds smoothly, the harp should be used as more in accord with Hellenic tradition. It must be said that on this occasion, owing to the intelligent guidance of a chorus-leader who possessed unusual dramatic and musical qualifications, but little prompting was required, and the choruses, sung with spirit and feeling, admirably fulfilled their ancient function.

For the guidance of those who may contemplate the performance of this drama, a few explanations of a general character are here given.

First of all the tempo marks, especially the metronomic, and the generally accepted marks of expression, are suggestive rather than arbitrary. The choruses must be sung with a rather slow movement and with great dignity, somewhat after the manner of the Anglican chant. Accented syllables or words are underlined in the score, and should be rigidly observed, even when they are independent of the metrical accent indicated by the time-signa-

ture. Occasionally, measures will be found in which there are but few words, and such are not always to be given the same amount of time as the longer; for all purely musical considerations must be subordinated to the dramatic import of the text, which also governs the evolutions of the chorus. Although the music is notated with accurately defined rhythmical schemes, in many cases these rhythms must be interpreted with elasticity rather than with rigidity, for the reason already stated.

The flute parts in most of the numbers are written an octave higher than in Greek practice, as otherwise they would not be effective, especially in the open air. By doubling, these parts might be played in the lower octave, but at the risk of disaster, excepting when played by professionals.

As these observations apply to performances of Greek music generally, we may now mention some specific details.

No. 1, so far as the music is concerned, presents no difficulties. The same may be said also of No. 2, excepting that the final measures must be sung with a great deal of feeling, as the text requires.

In the instrumental introduction to No. 1, a Dorian tetrachord, read upwards, forms the initial *motif*. In the same number, following the words *He comes, the ruthless tyrant Death*, a clarinet solo based on the chromatic tetrachord (*τετράχορδον χρωματικόν*) forms a short interlude.

The possibilities of this tetrachordal form are well-nigh infinite. Through changes of mode, enharmonic equivalents, and the employment of the devices at the command of the routined composer, it can appear in so many transformations and is so plastic that it is worthy of the attention of those modern writers who, like the ancient Athenians, are ever on the search for novelty.[1]

In No. 3, the (*f′*) by the chorus must be rigidly maintained against the varied harmonizations which interpret the changes

[1] The attempts of modernist composers in the direction of what they call "subtle realism," leads one to wonder whether eventually they will not utilize the enharmonic tetrachord, *τετράχορδον ἐναρμόνικον*. There are great possibilities of subtlety in this tetrachord — with its two quarter-tones and major third — that might be realized in delicate orchestral settings of subjects bordering on the unseen world. For example, muted violins in the higher octaves divided into three or four parts, and sustaining chords, played *ppp*, would form a fairy-like background, against which a solo violin could set forth a series of phrases based on this unusual tetrachordal succession.

of sentiment. The tempo must be as rigidly maintained as the pitch, if this example of a monotone is to be effective.

As musically the *Lament of Eumelus* (No. 4) is in some ways the most important number in the whole composition, it must be sung by a professional, or, at all events, by a well-trained singer. Such numbers were always sung by a professional in Greece. If the one who assumes this rôle has not the necessary musical qualifications the music must be assigned to an artist who can be so placed in the vicinity of the bier as to make the illusion complete. In that case Eumelus will kneel before the bier with back to the audience. This plan was successful at the Michigan performance.

At the close of No. 5, the setting marked *B* is to be preferred, provided that it is sung by well-trained singers. As the choir is invisible, academic considerations need not govern the choice of singers. Failing such a choir, *A* would be the wiser choice.

In No. 6, the section in 5-4 time must be sung slowly, only the first note in the measure receiving an accent. At the conclusion of the section beginning *O thou unhappy, nobly daring woman*, the chromatic tetrachord appears in both a descending and ascending sequence, the first given by the flute, the second by the clarinet, the two so combining as to enforce the plasticity already noted.

In the introductory instrumental section of No. 8, the Dorian and chromatic tetrachords are used in combination and the significant excerpt from the Hymn to Apollo employed in *Sappho and Phaon* reveals a wealth of melodic suggestion. This number, ὑπόρχημα, is not a dance in the modern sense. It consists of interweaving figures carried out in graceful gliding movements, but not danced. A competent director can easily work out a proper scheme of evolution.

The composer calls attention to the serious lapse from grace shown in the last phrase of this chorus, which is formed from a whole-toned scale leading into a more flagrant departure from the rule of action stated in the introductory remarks to *Sappho and Phaon*, that is, the series of augmented triads in the final measures. They are justified by the effect produced, but by no process of reasoning can they be called Greek.

No. 9 is sung as the chorus makes its exit. It may be necessary to counter-march if the first section is repeated. This num-

ber demands a well-balanced, full-voiced chorus to do it justice. Provided the stage favors such a procedure, a supplementary chorus may be stationed behind the scenes, or at the sides, in order that the necessary sonority may be attained.

From the foregoing it will be seen that great responsibility falls on the director. By a careful study of recognized authorities, he will be able to determine the movements of the chorus, and so drill the participants that there shall be perfect coördination and, above all, naturalness of movement. Evidently, the size of the chorus and of the orchestral stage will be determining factors, and may necessitate omissions in some of the choral settings. Such changes cannot be anticipated by the composer and must be left to the discretion of the guiding spirit; but all such changes should, if possible, be made the subject of consultation with the composer. Otherwise there could easily be much to regret. Theatrical experience is helpful but not more so than sympathetic acquaintance with the classics.

This suggests that months instead of weeks should be given to the preparation of any one of these great masterpieces, in order that all who take part may so comprehend the technical structure of the drama, so appreciate the beauty of its diction, and be so moved by its dramatic import, that, when presented, it may appear to be life rather than literature, nature rather than art. To attempt to give musical expression to the lyric and dramatic moments of a work studied in such a manner would be worthy of the best efforts of any composer of intelligence and artistic conscience.

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[1] The lines refer to the Greek text. The page numbers, except where otherwise noted, refer to the English translation in *Everyman's Library* (J. M. Dent & Son, London and New York, 1911); though this translation is not closely followed, it is easily procured and gives the context and omitted lines in a form convenient for reference.

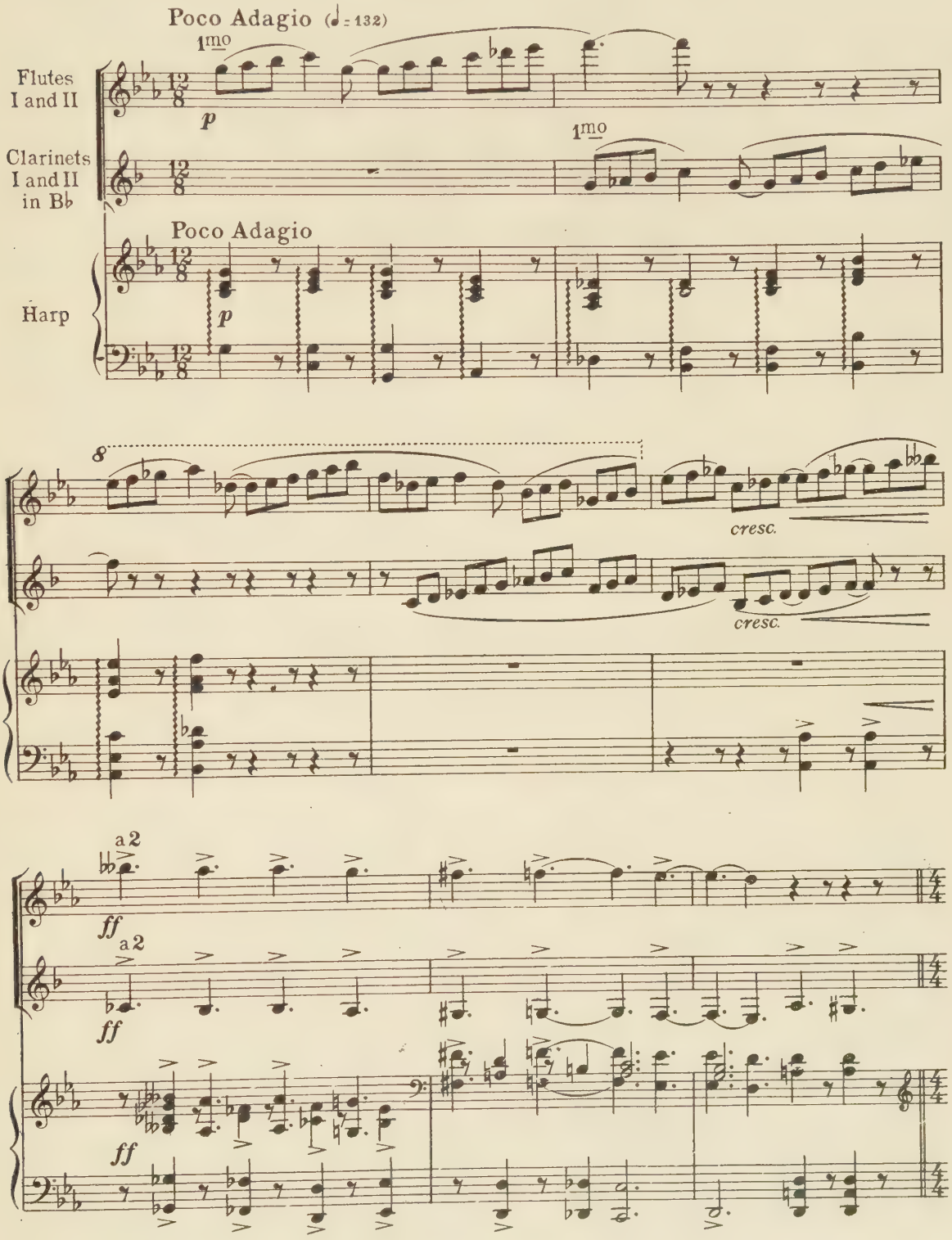
[2] The page numbers refer to A. S. Way's translation (G. P. Putnam's Sons, New York). In No. 9 the first three lines are taken from the same source.

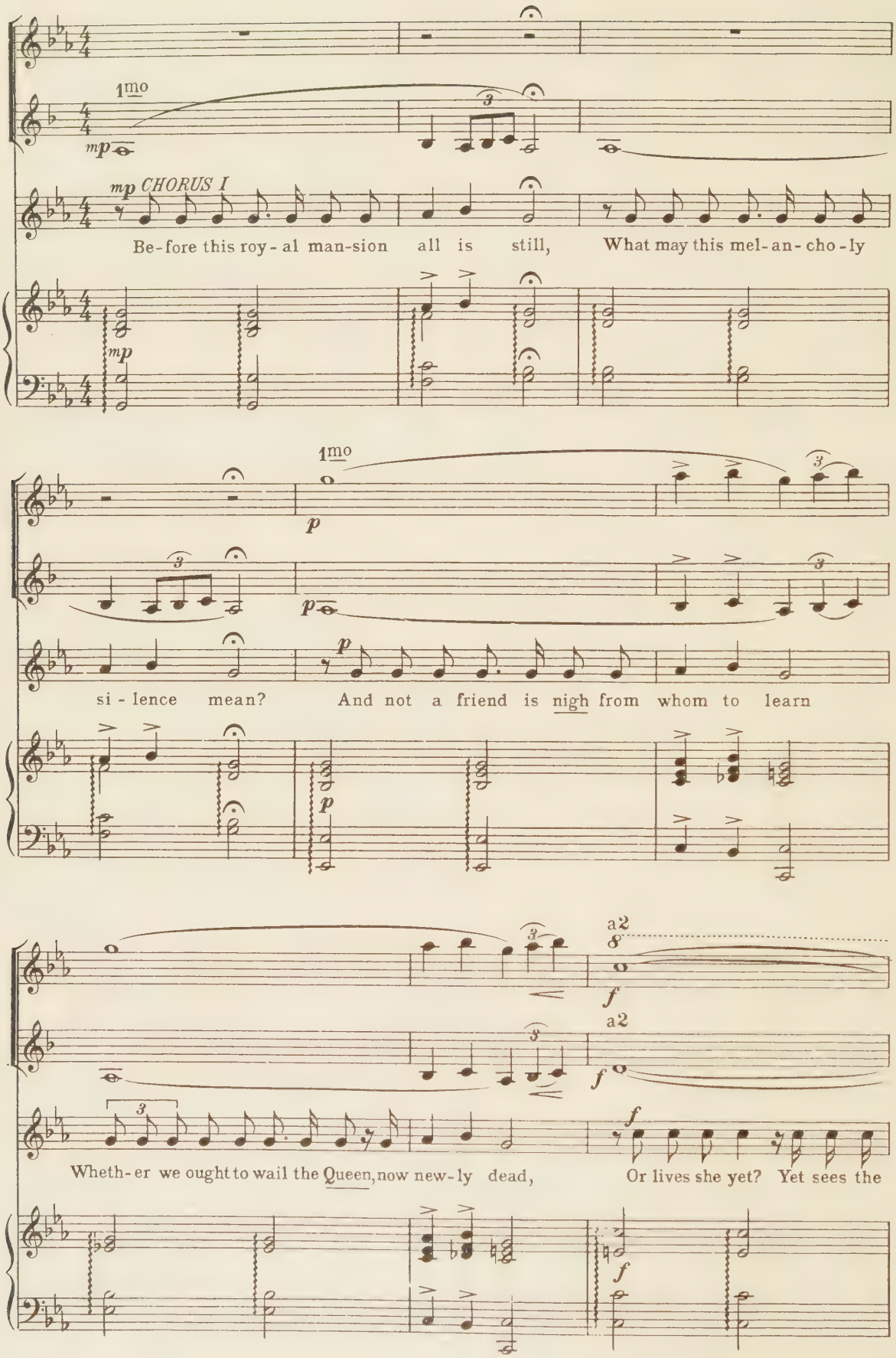
No 1. Entrance of Chorus

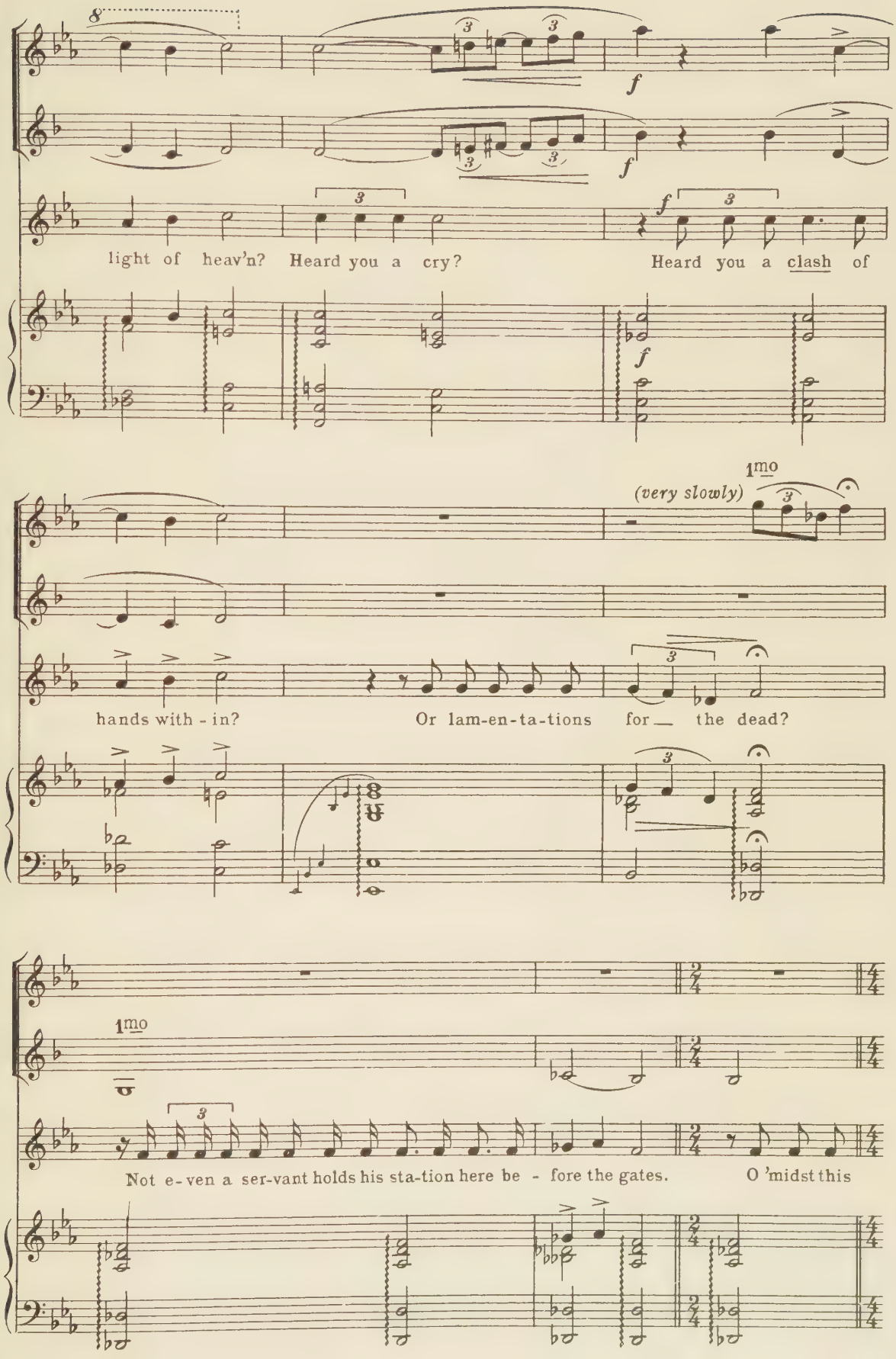
BEFORE THIS ROYAL MANSION ALL IS STILL

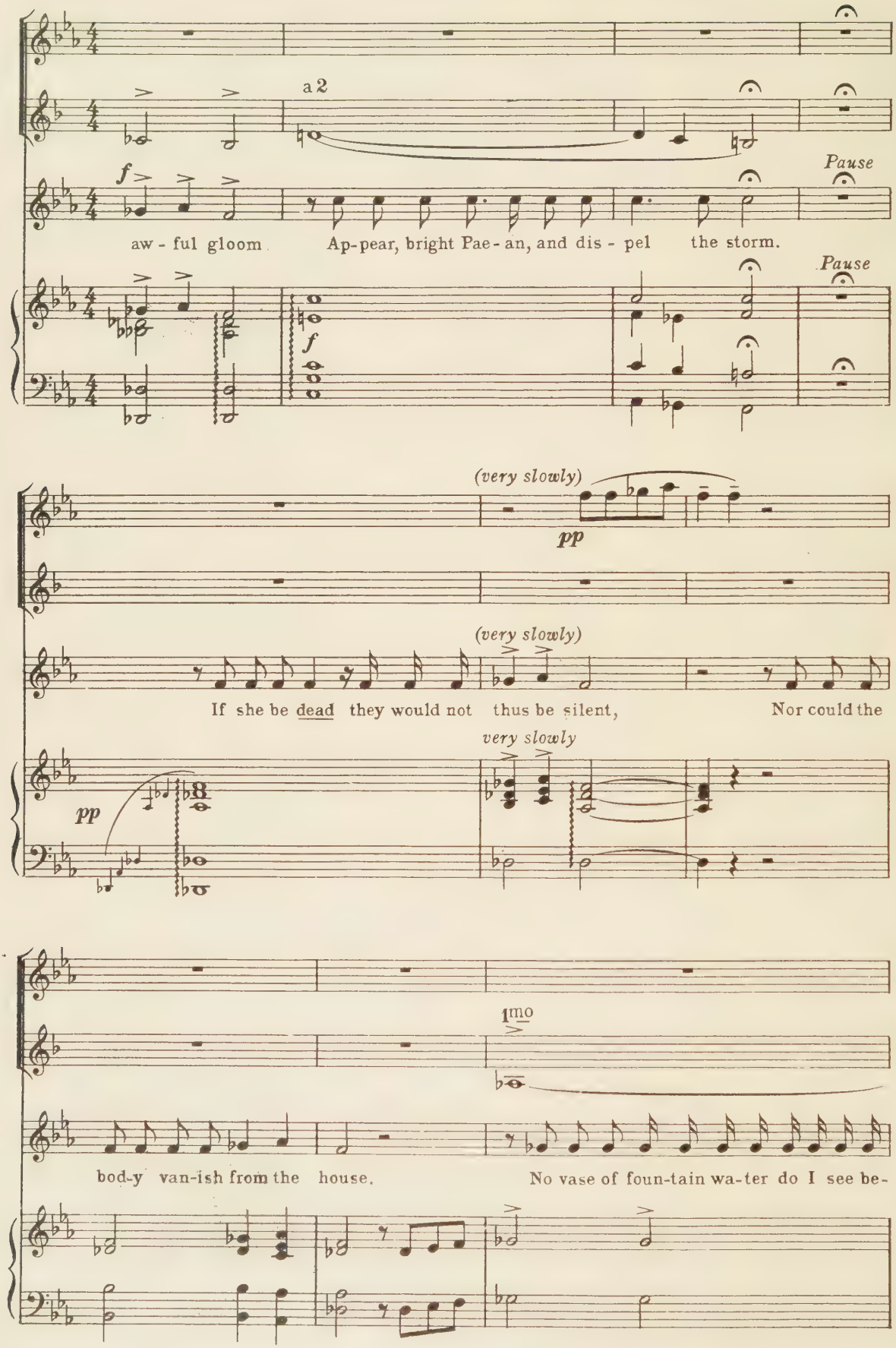
THANATOS:— "Talk on, talk on, no profit shalt thou win —
That head, whose hair this sword shall sanctify."

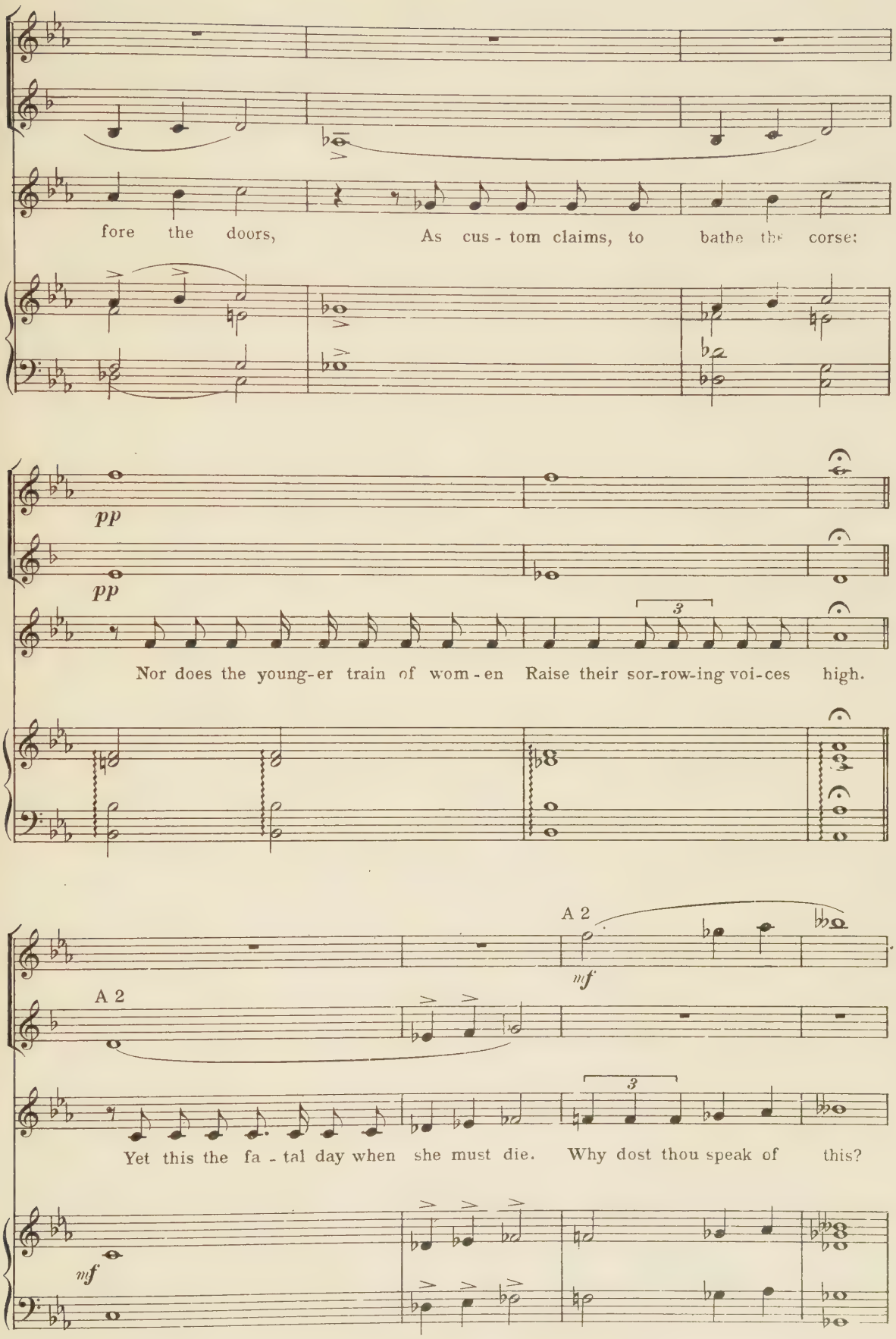
(Thunder, lightning, music. The light gradually dawns.)

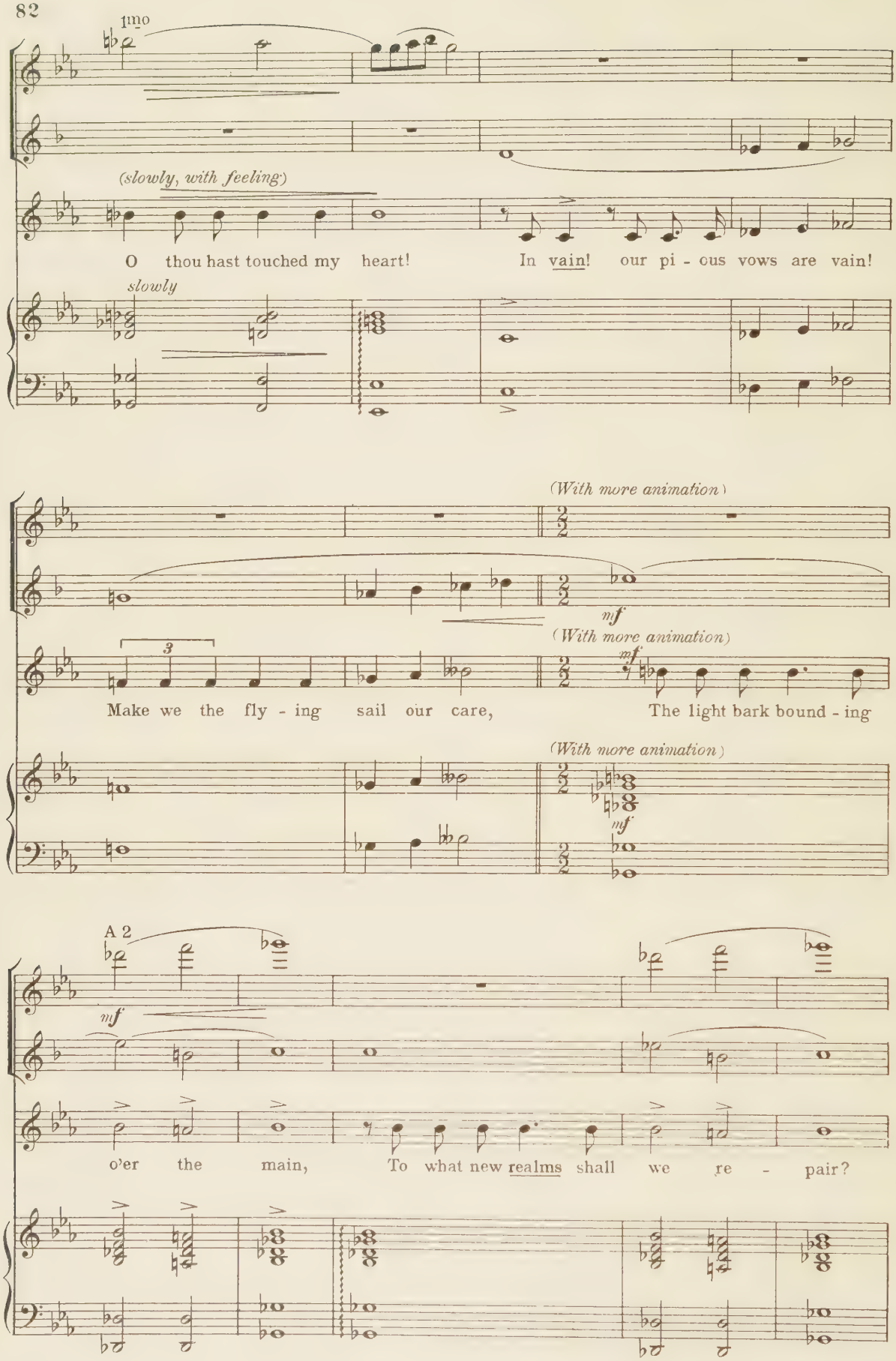


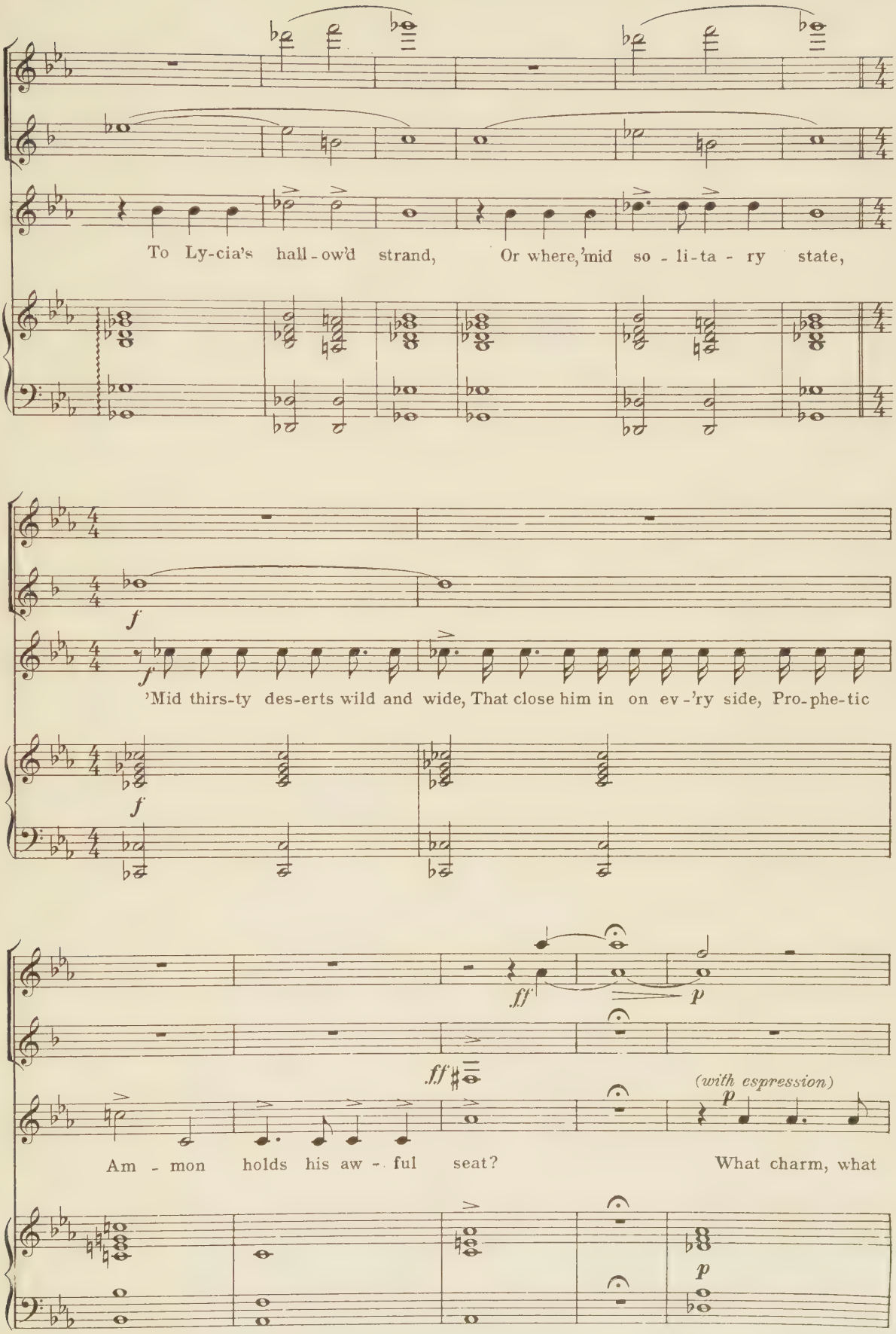

1mo
mp
mp CHORUS I
Be-fore this roy-al man-sion all is still, What may this mel-an-cho-ly
mp
1mo
p
si-lence mean? And not a friend is nigh from whom to learn
p
a2
f
Wheth-er we ought to wail the Queen, now new-ly dead, Or lives she yet? Yet sees the
f

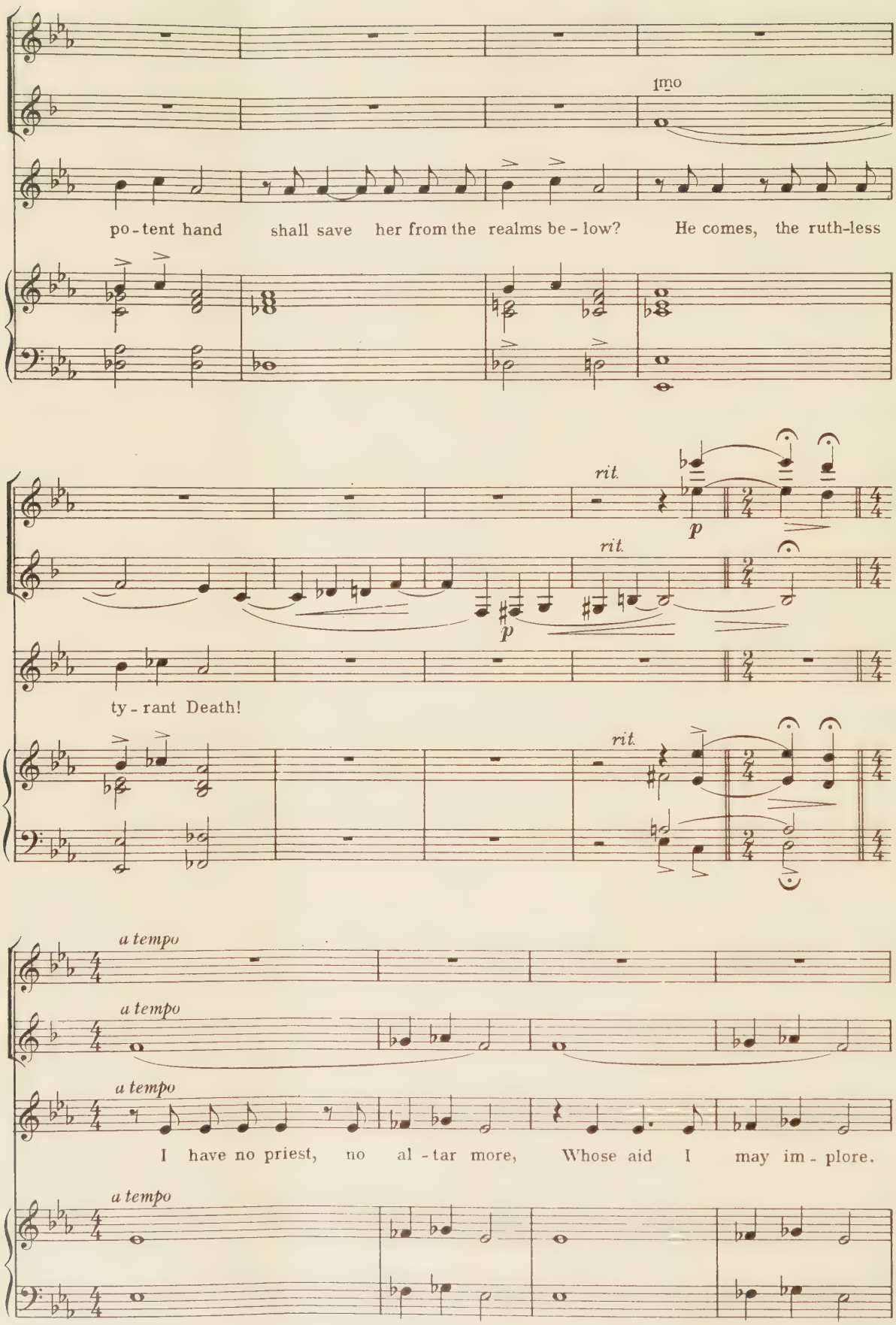

light of heav'n? Heard you a cry?
Heard you a clash of
hands with - in?
Or lam-en-ta-tions for the dead?
(very slowly)
1mo
1mo
Not e-ven a ser-vant holds his sta-tion here be - fore the gates.
O 'midst this

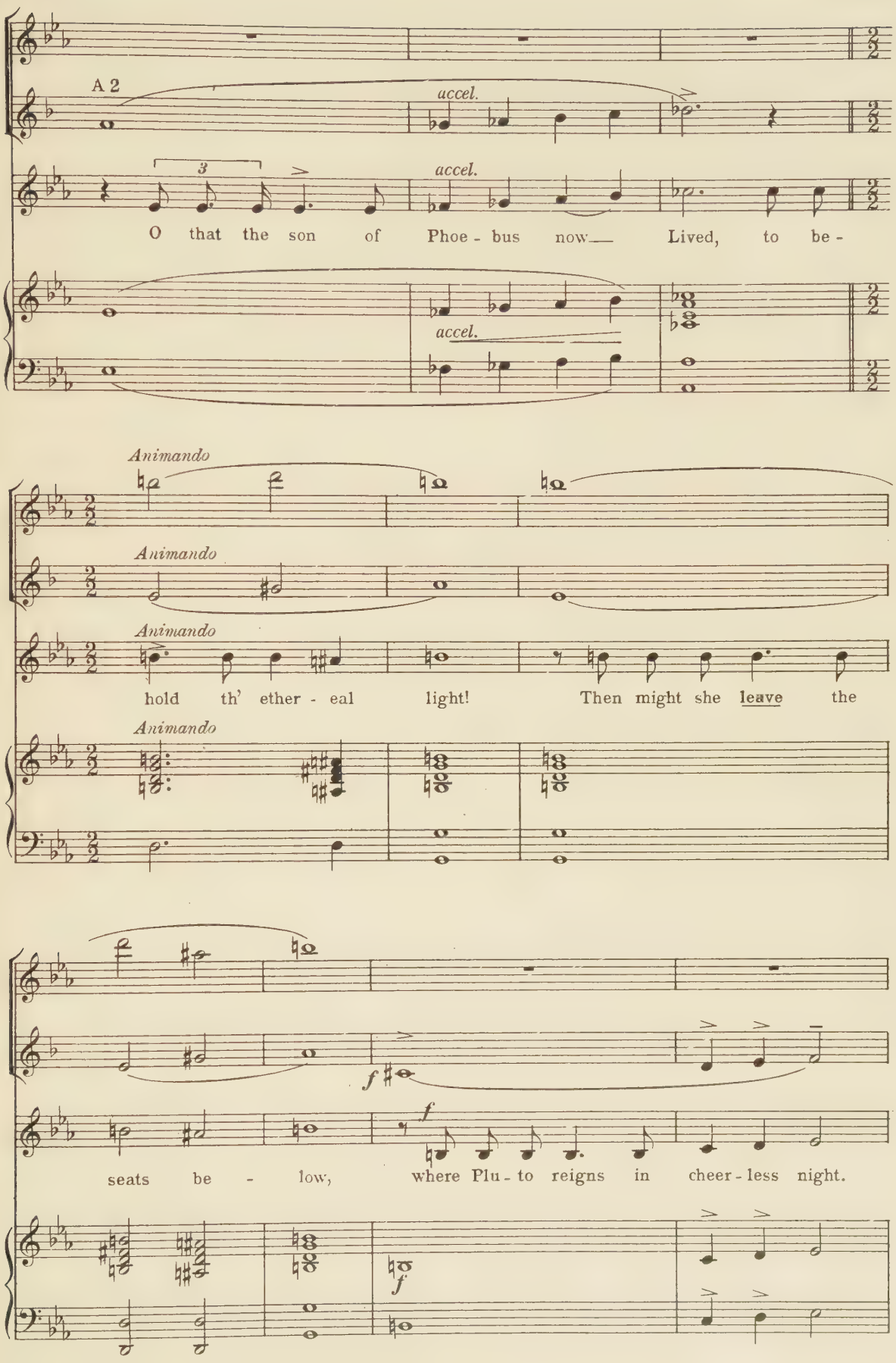

a 2
f
Pause
aw - ful gloom
Ap-pear, bright Pae - an, and dis - pel
the storm.
Pause
f
(very slowly)
pp
(very slowly)
If she be dead they would not thus be silent,
Nor could the
very slowly
pp
1mo
bod-y van-ish from the house.
No vase of foun-tain wa-ter do I see be-

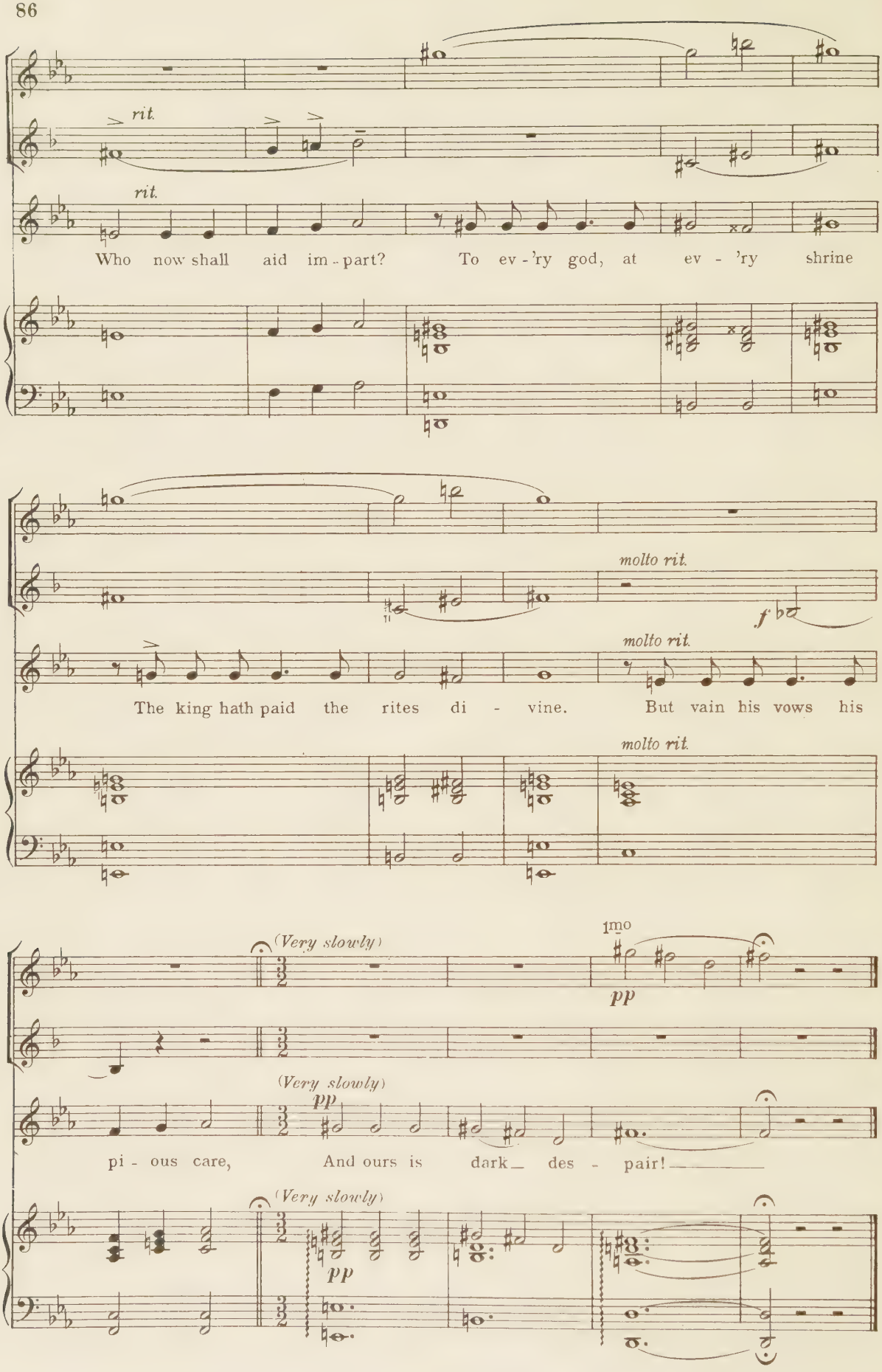

fore the doors, As cus - tom claims, to bathe the corse:
pp
pp
Nor does the young-er train of wom - en Raise their sor-row-ing voi-ces high.
A 2
mf
A 2
Yet this the fa - tal day when she must die. Why dost thou speak of this?
mf


1mo
(slowly, with feeling)
O thou hast touched my heart!
In vain! our pi - ous vows are vain!
slowly
(With more animation)
mf
(With more animation)
mf
Make we the fly - ing sail our care,
The light bark bound - ing
(With more animation)
mf
A 2
mf
o'er the main,
To what new realms shall we re - pair?


To Ly-cia's hall-ow'd strand, Or where, 'mid so-li-ta-ry state,
f
'Mid thirs-ty des-erts wild and wide, That close him in on ev-'ry side, Pro-phe-tic
ff
p
ff
(with espression)
p
Am-mon holds his aw-ful seat? What charm, what
p


1mo
po - tent hand shall save her from the realms be - low? He comes, the ruth-less
rit.
p
rit.
p
ty - rant Death!
rit.
a tempo
a tempo
a tempo
I have no priest, no al - tar more, Whose aid I may im - plore.
a tempo


A 2
accel.
accel.
accel.
O that the son of Phoe - bus now Lived, to be -
Animando
Animando
Animando
Animando
hold th' ether - eal light! Then might she leave the
f
f
seats be - low, where Plu - to reigns in cheer - less night.
f


rit.
rit.
Who now shall aid im - part? To ev - 'ry god, at ev - 'ry shrine
molto rit.
molto rit.
molto rit.
f
The king hath paid the rites di - vine. But vain his vows his
(Very slowly)
1mo
pp
(Very slowly)
pp
pi - ous care, And ours is dark des - pair!
(Very slowly)
pp

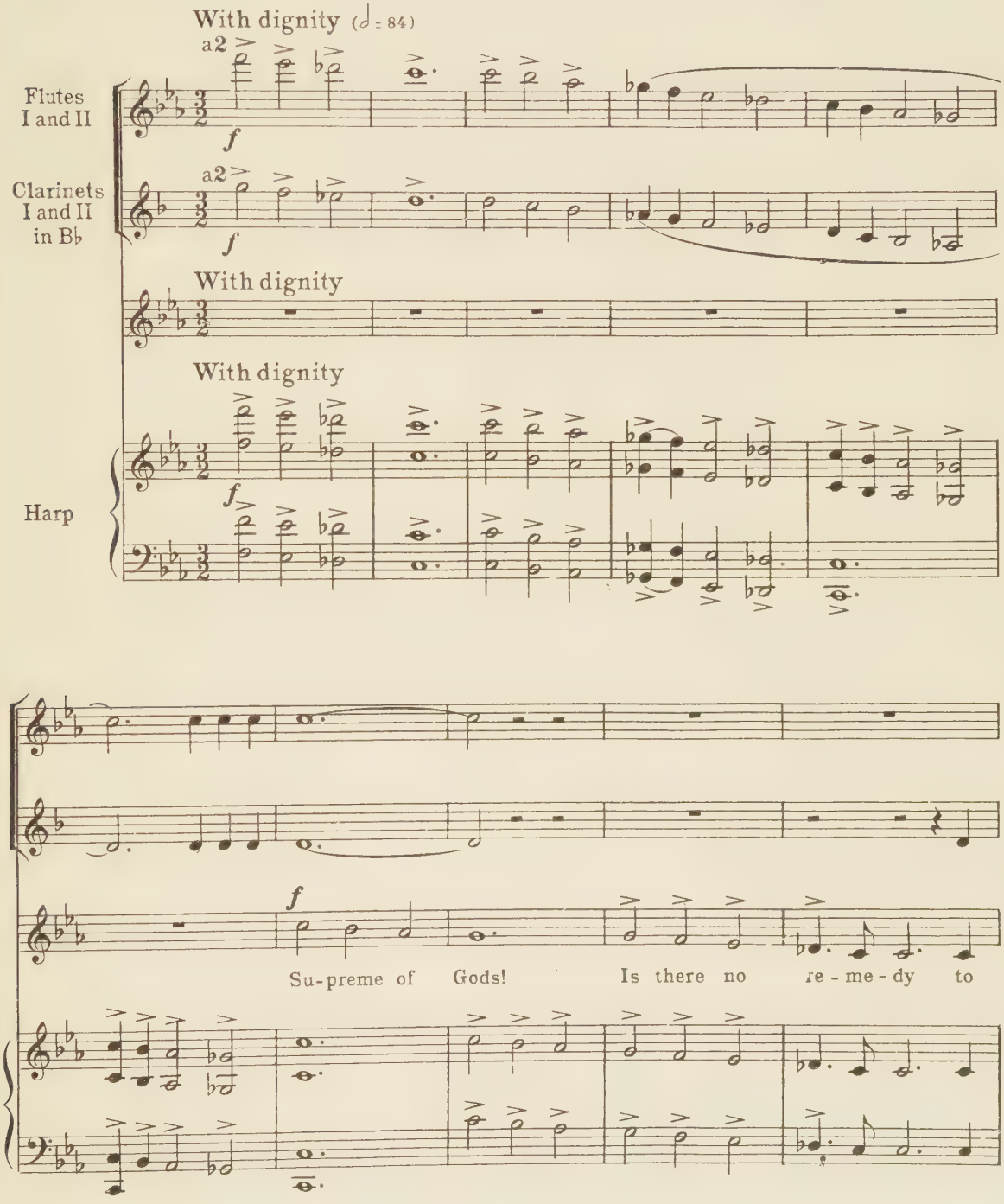
No 2. Chorus

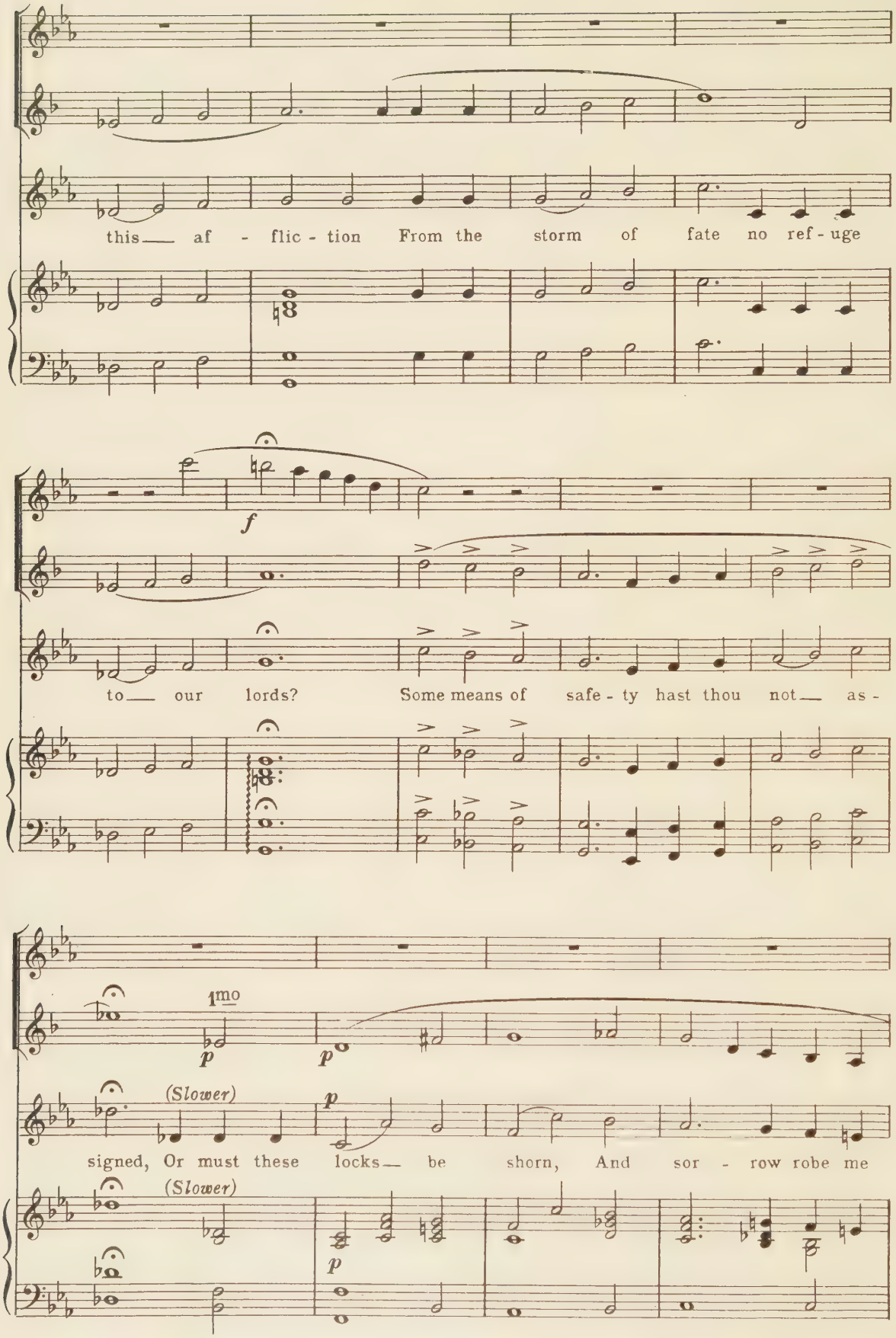
SUPREME OF GODS

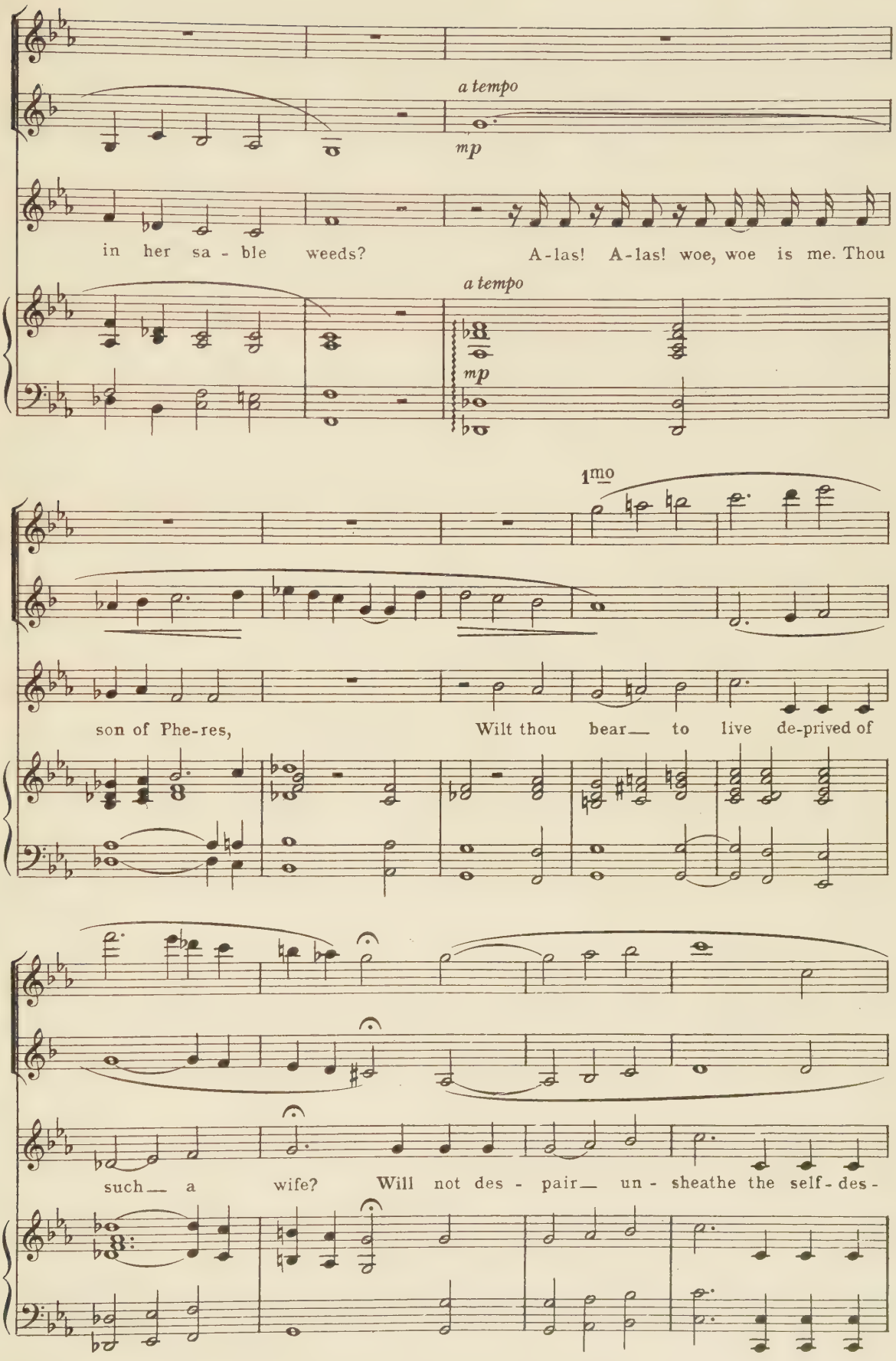
CHORUS LEADER: – "Doth not Admetus groan for this affliction,
Of such a noble wife to be bereft?"

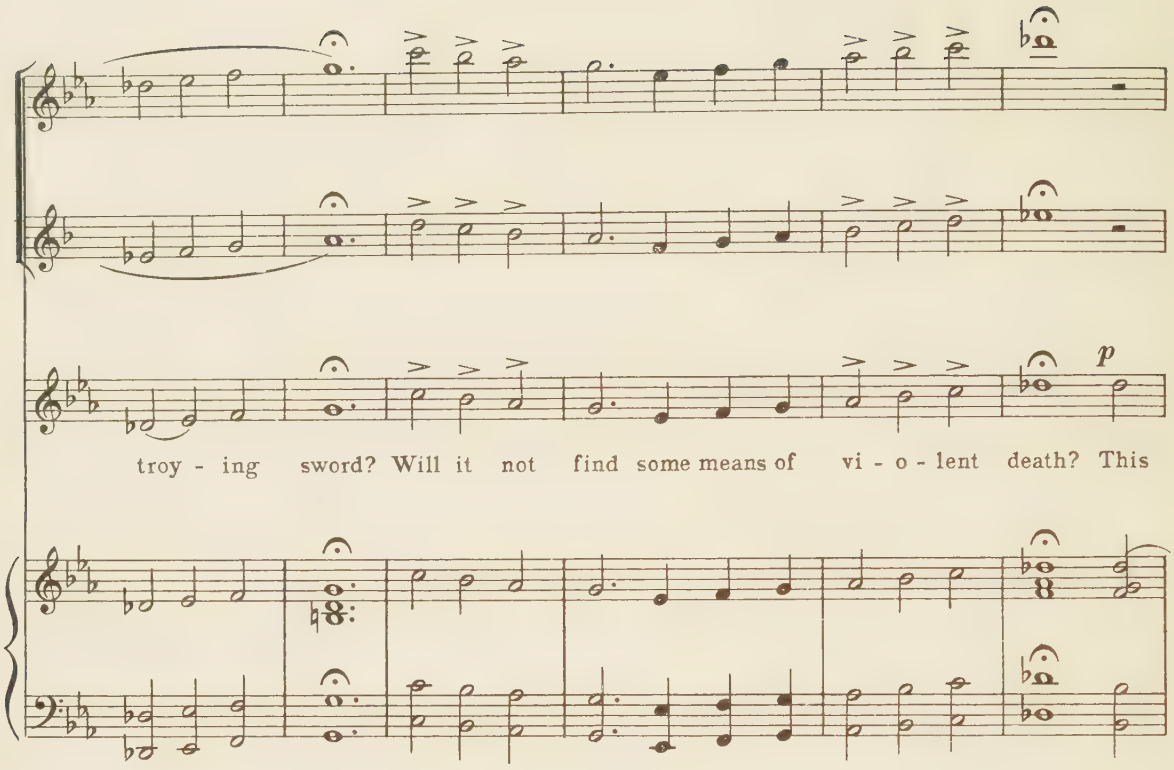
HANDMAID: – "But I will go and make your presence known" *(Exit)*

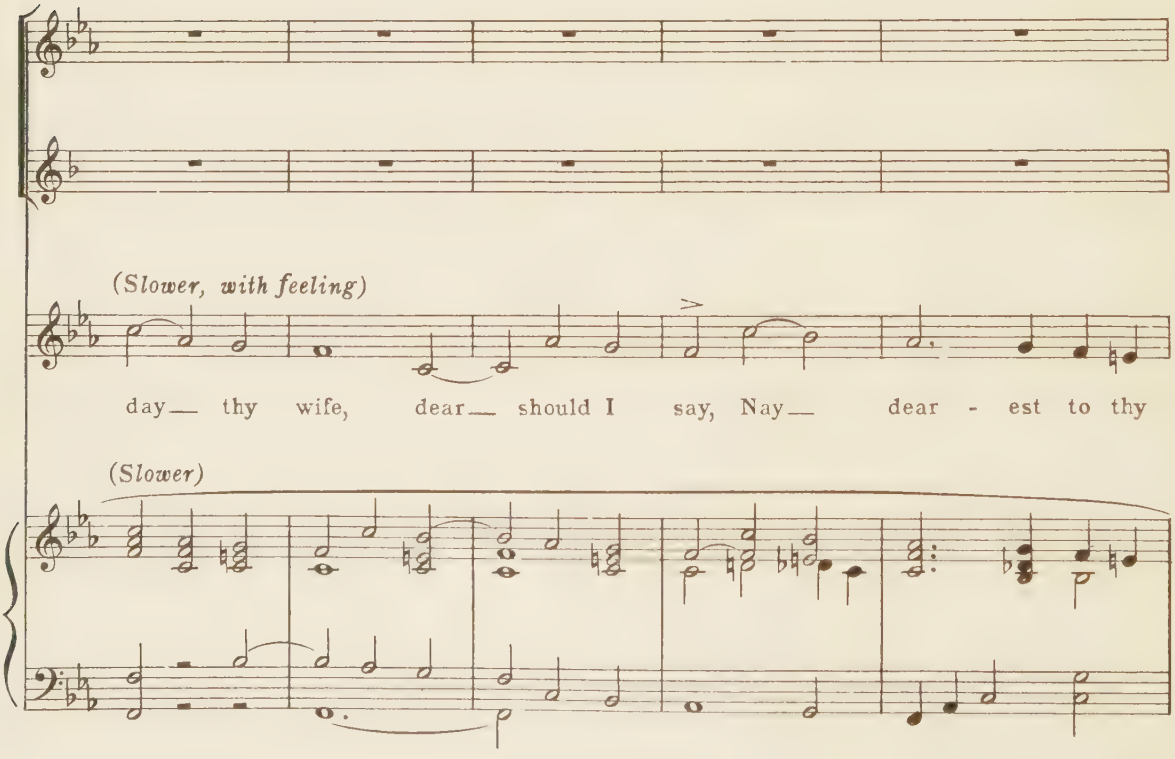
(All rise and pass into the circle and kneel, facing inwards. During the introductory measures for instruments the members of the Chorus move to the altar and kneel at the first word.)

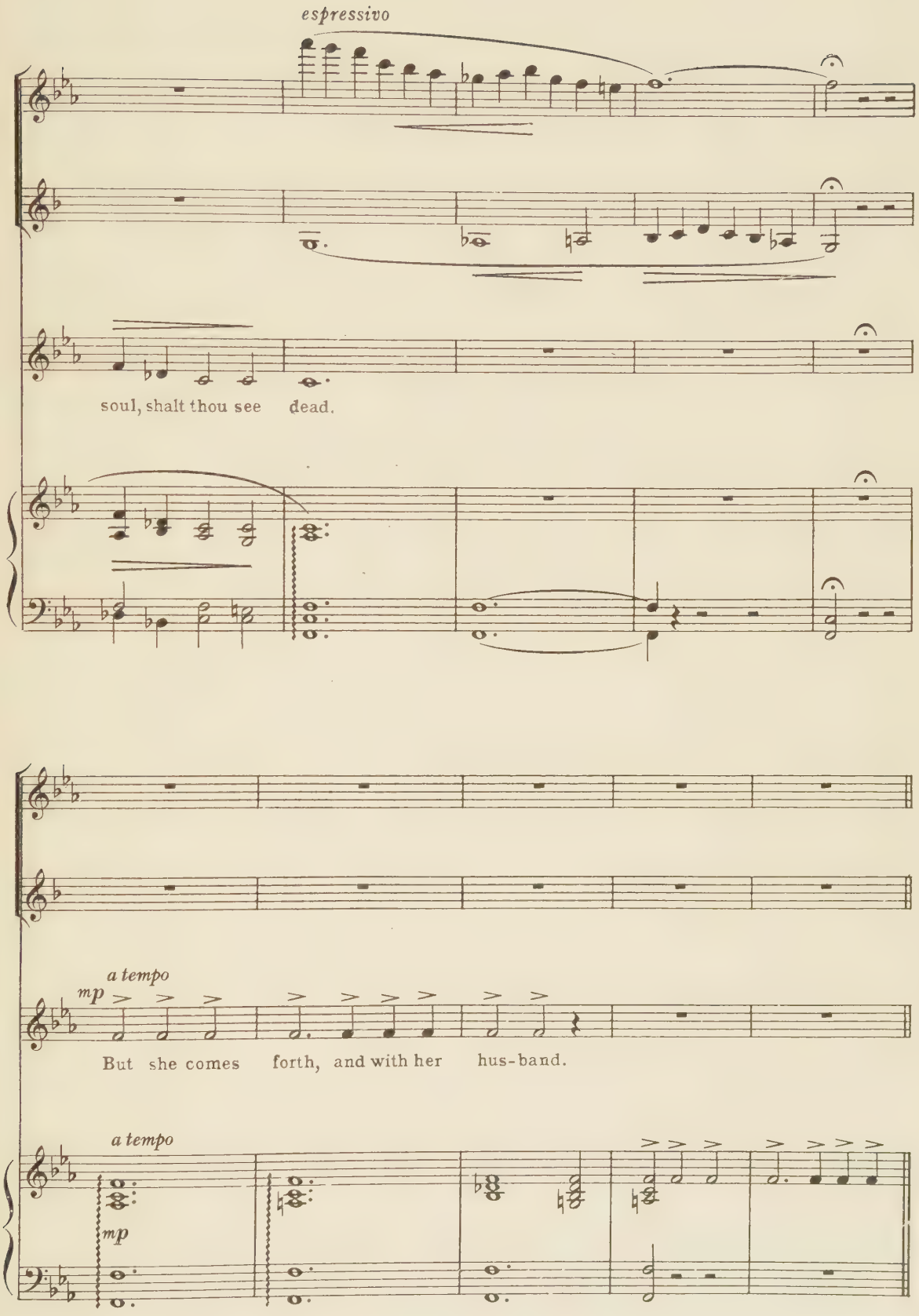



this af - flic - tion From the storm of fate no ref - uge
f
to our lords? Some means of safe - ty hast thou not as -
1mo
p
p
(Slower)
p
signed, Or must these locks be shorn, And sor - row robe me
(Slower)
p


a tempo
mp
in her sa - ble weeds?
A-las! A-las! woe, woe is me. Thou
a tempo
mp
1mo
son of Phe-res,
Wilt thou bear— to live de-prived of
such— a wife?
Will not des - pair— un - sheathe the self-des-

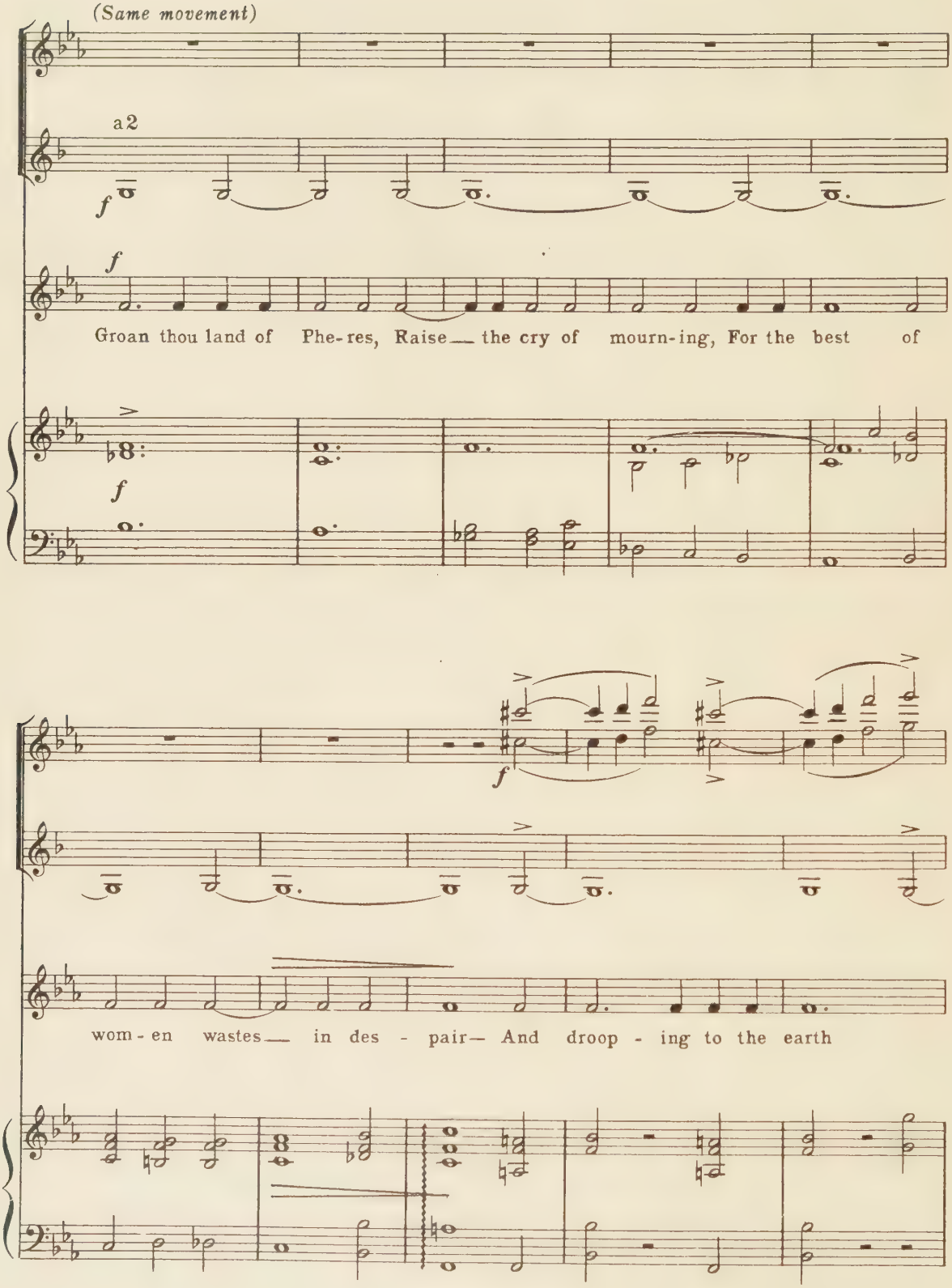

p
troy - ing sword? Will it not find some means of vi - o - lent death? This

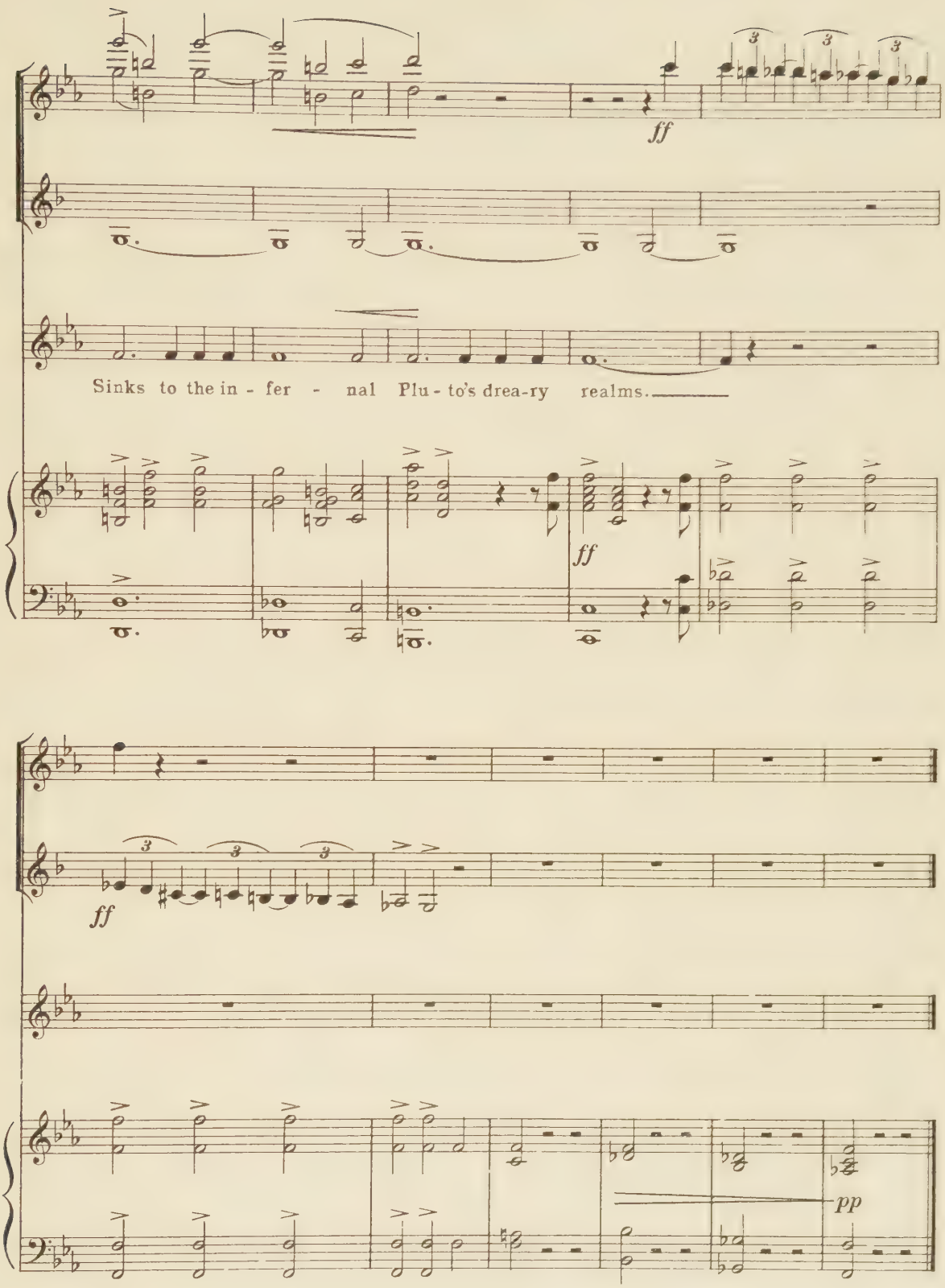

(Slower, with feeling)
day— thy wife, dear— should I say, Nay— dear - est to thy
(Slower)


espressivo
soul, shalt thou see dead.
a tempo
mp
But she comes forth, and with her hus-band.
a tempo
mp

No 3. Chorus

GROAN THOU LAND OF PHERES

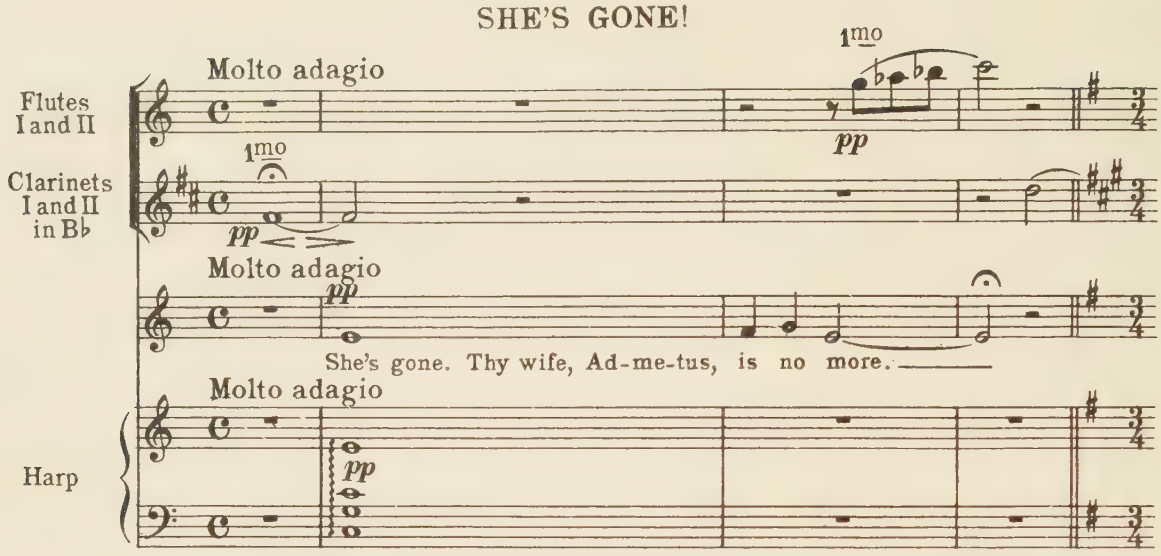




ALCESTIS:— "I am no more"
ADMETUS:— "How dost thou? Wilt thou leave us then?"
ALCESTIS:— "Farewell!"
ADMETUS:— "O wretch undone!"

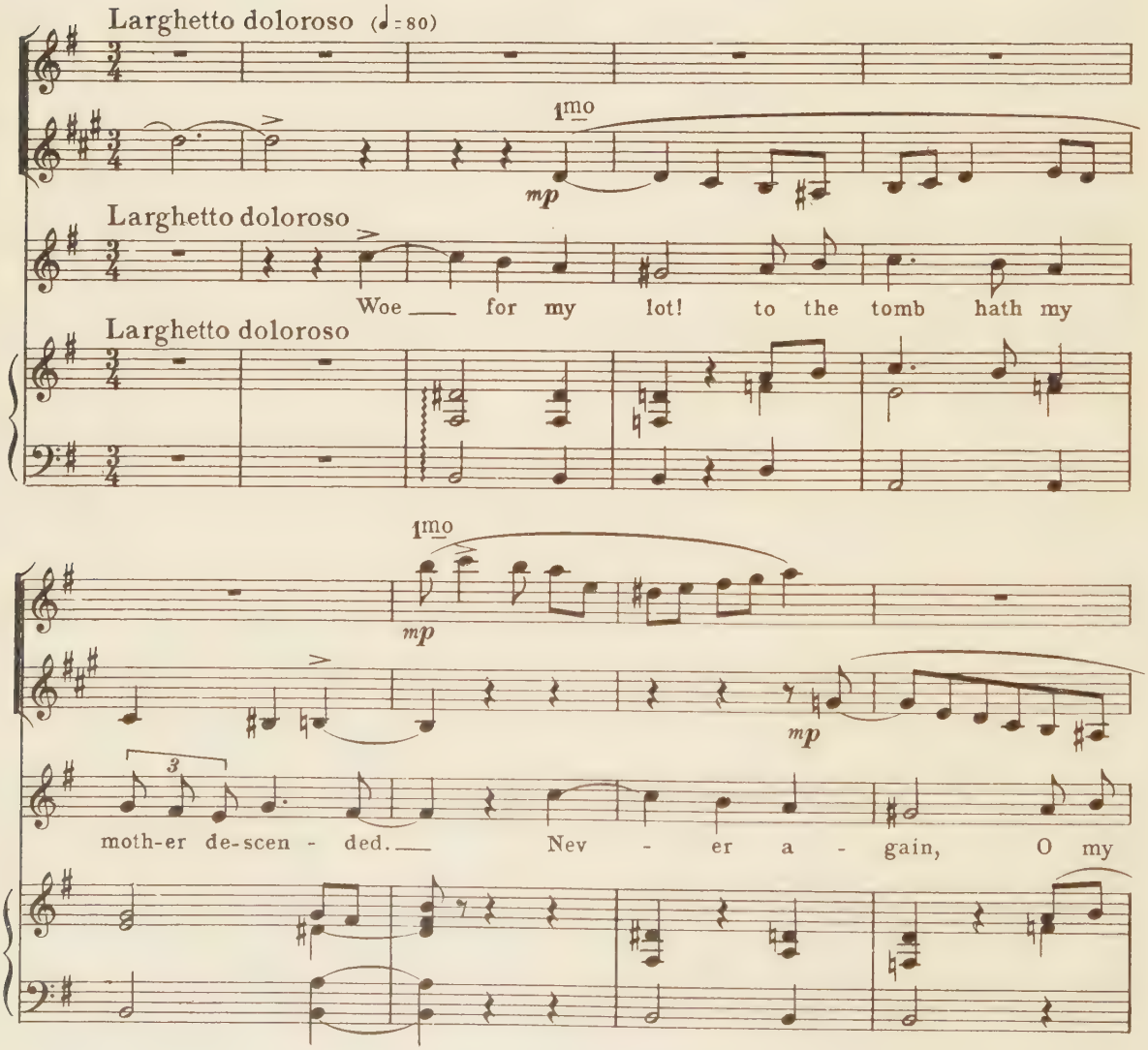
No 4a Chorus

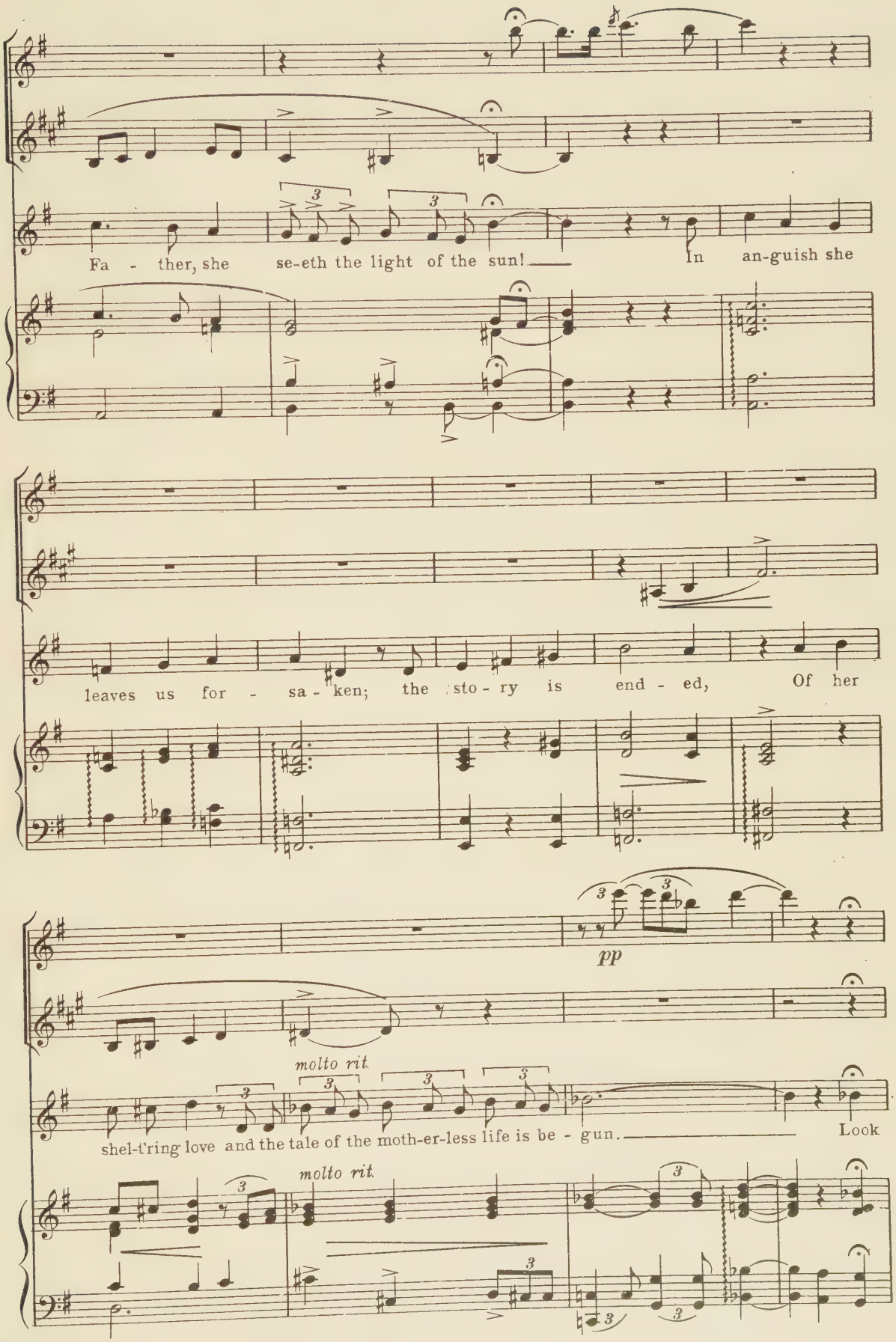
SHE'S GONE!

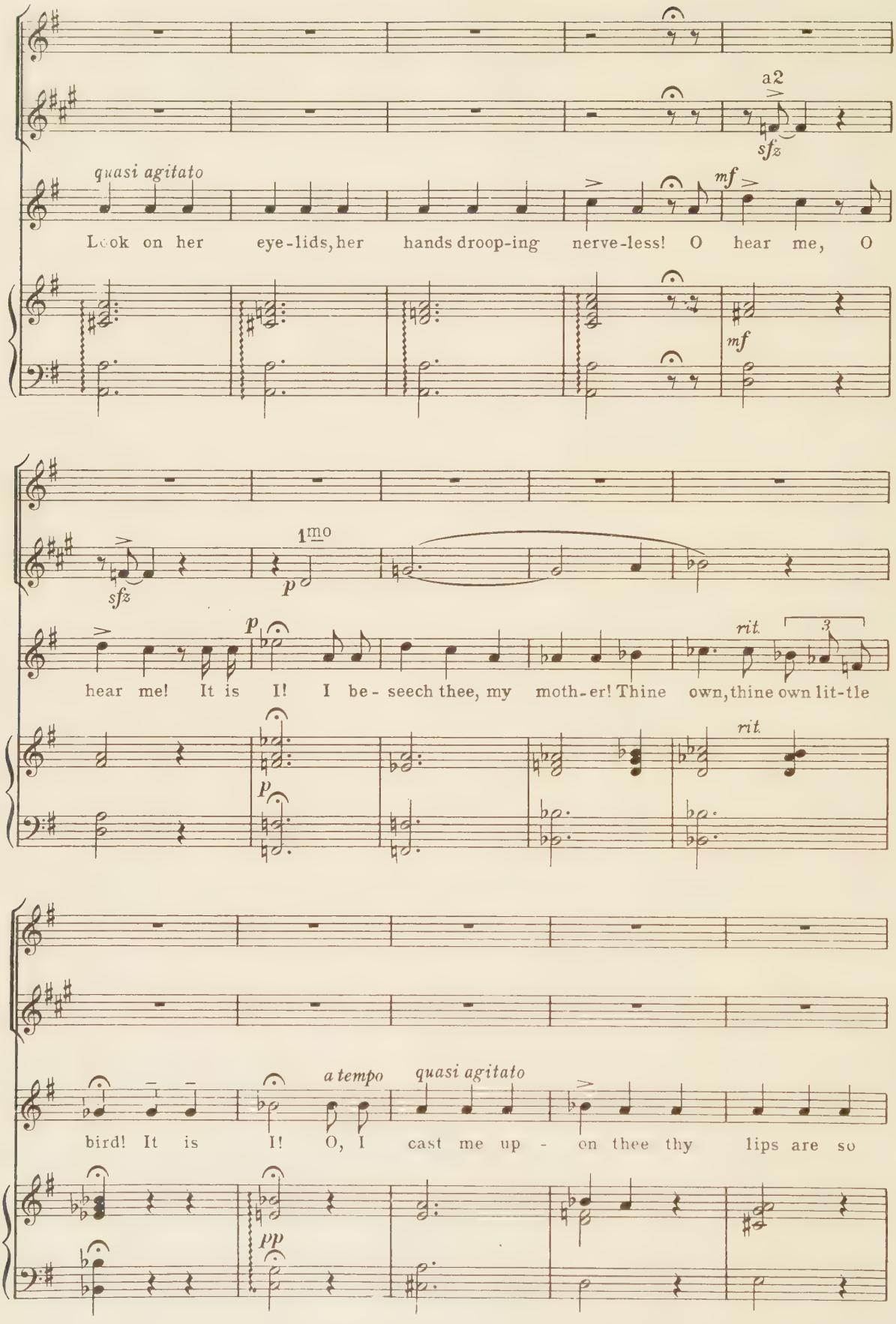


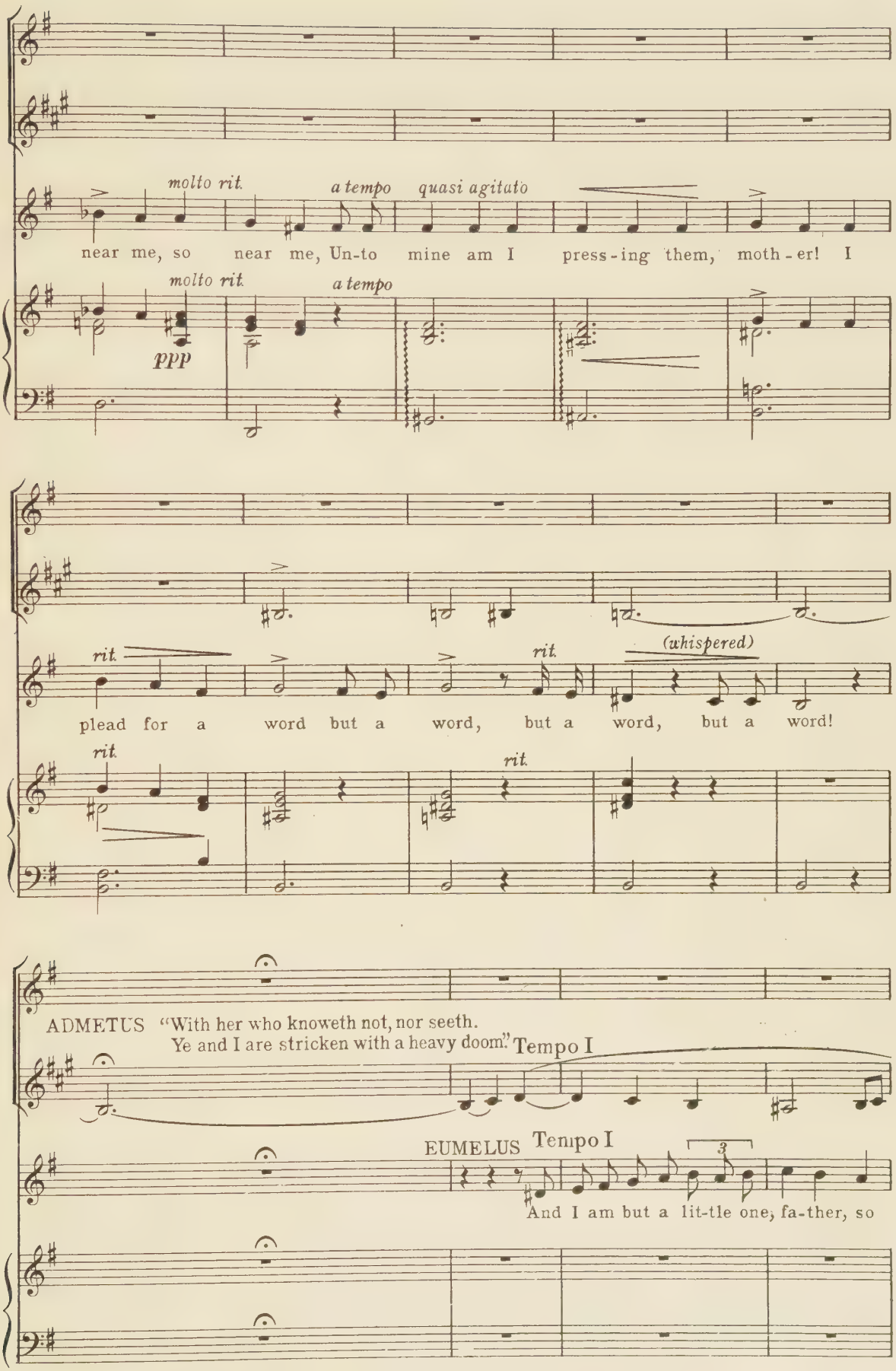
No 4b

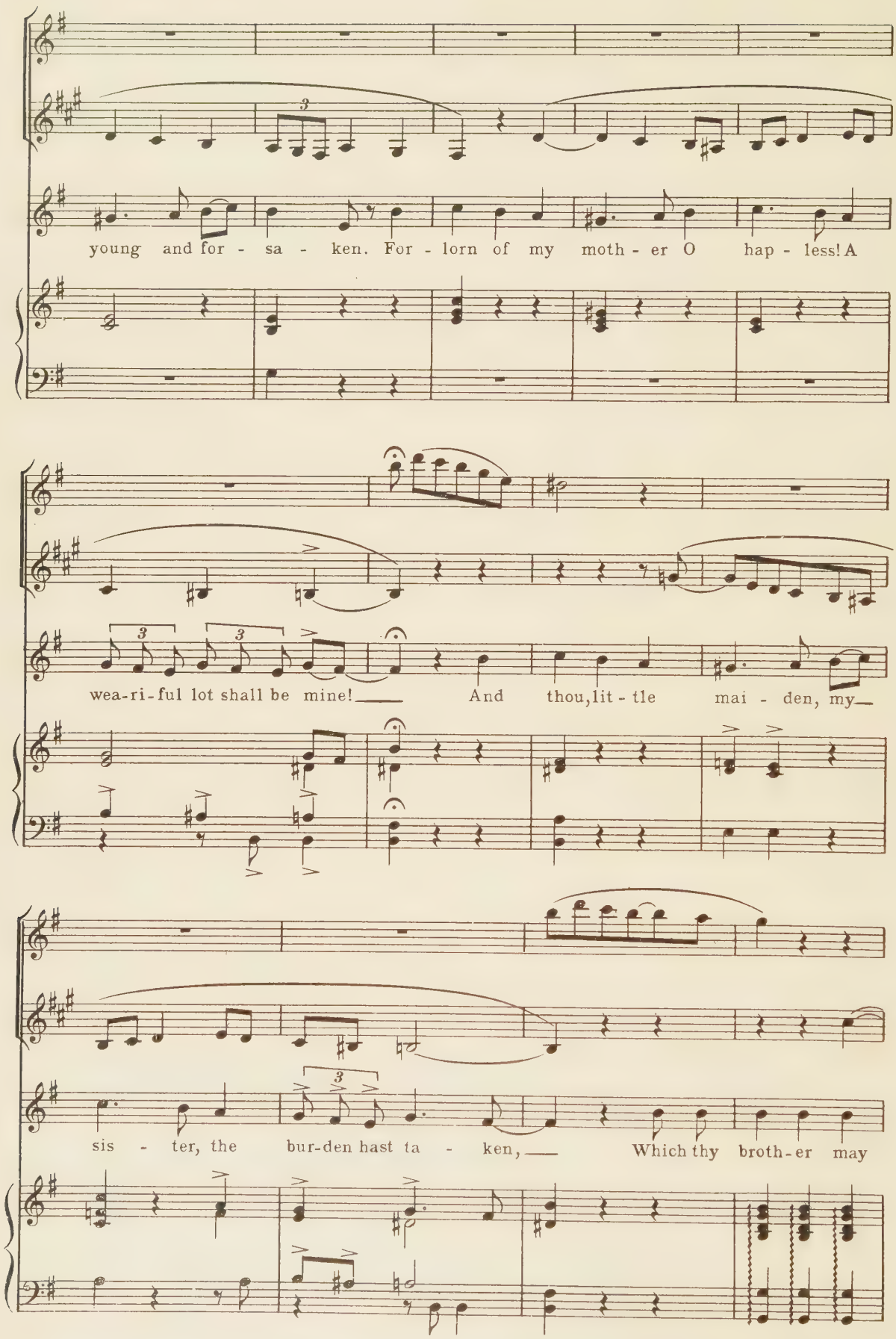
LAMENT OF EUMELUS

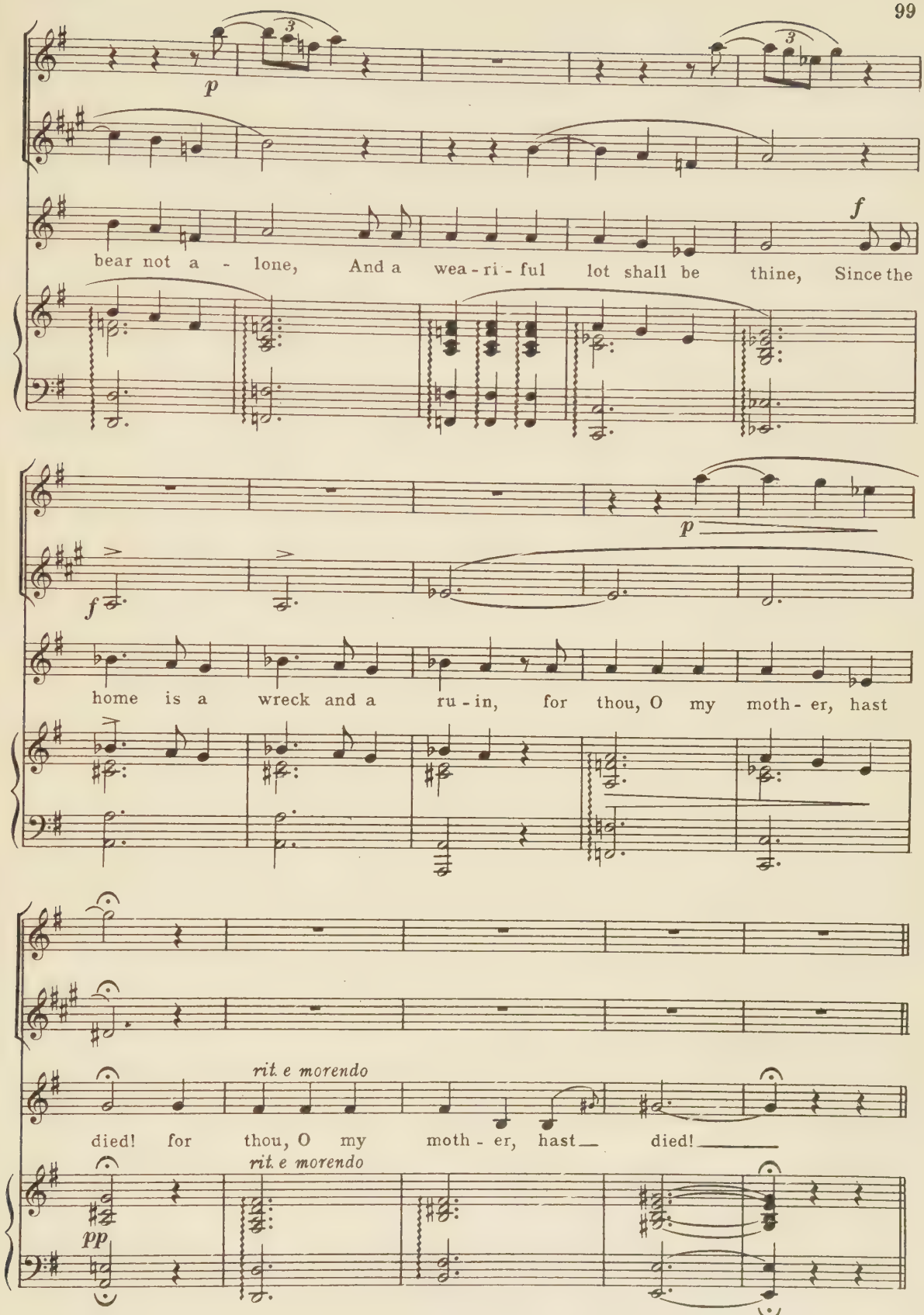



Fa - ther, she se-eth the light of the sun! In an-guish she
leaves us for - sa - ken; the sto - ry is end - ed, Of her
pp
molto rit.
shel-t'ring love and the tale of the moth-er-less life is be - gun. Look
molto rit.


a2
sfz
quasi agitato
mf
Look on her eye-lids, her hands droop-ing nerve-less! O hear me, O
mf
sfz
1mo
p
hear me! It is I! I be- seech thee, my moth-er! Thine own, thine own lit-tle
rit.
3
p
rit.
bird! It is I! O, I cast me up - on thee thy lips are so
a tempo
quasi agitato
pp


molto rit.
a tempo
quasi agitato
near me, so near me, Un-to mine am I press-ing them, moth-er! I
molto rit.
a tempo
PPP
rit.
rit.
(whispered)
plead for a word but a word, but a word, but a word!
rit.
rit.
ADMETUS "With her who knoweth not, nor seeth.
Ye and I are stricken with a heavy doom."
Tempo I
EUMELUS
Tempo I
3
And I am but a lit-tle one, fa-ther, so

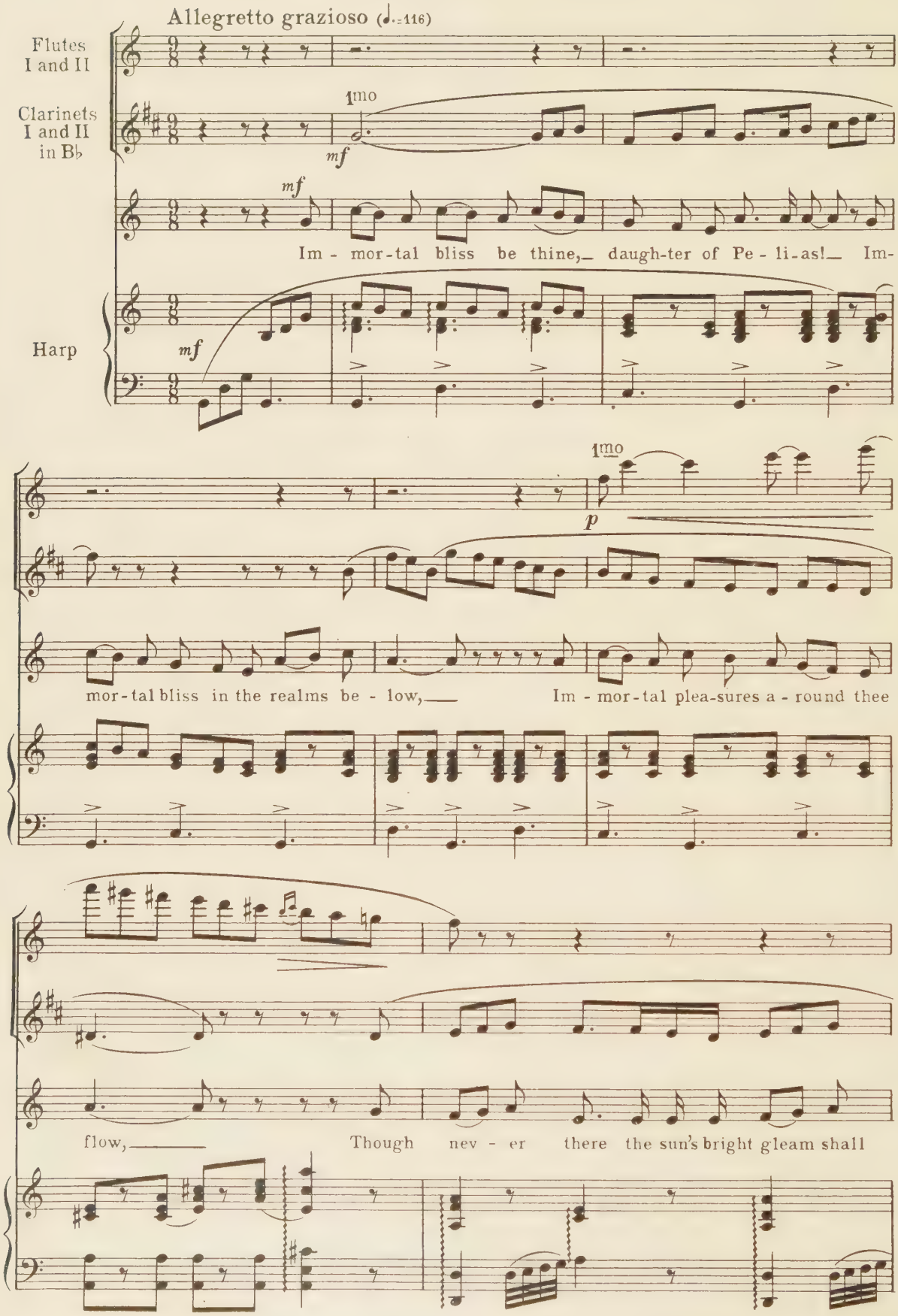

young and for - sa - ken. For - lorn of my moth - er O hap - less! A
wea-ri-ful lot shall be mine! And thou, lit - tle mai - den, my
sis - ter, the bur-den hast ta - ken, Which thy broth-er may

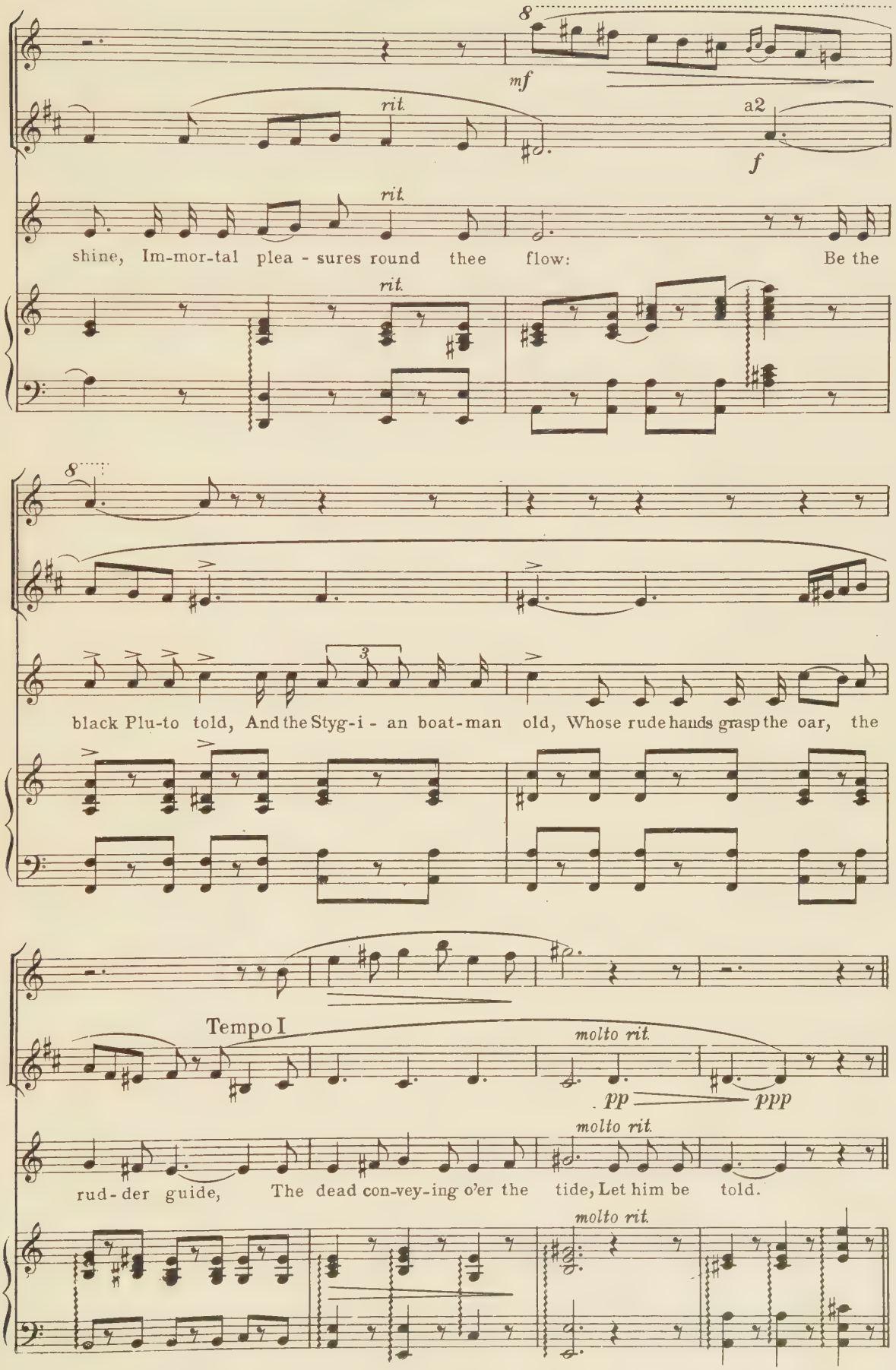


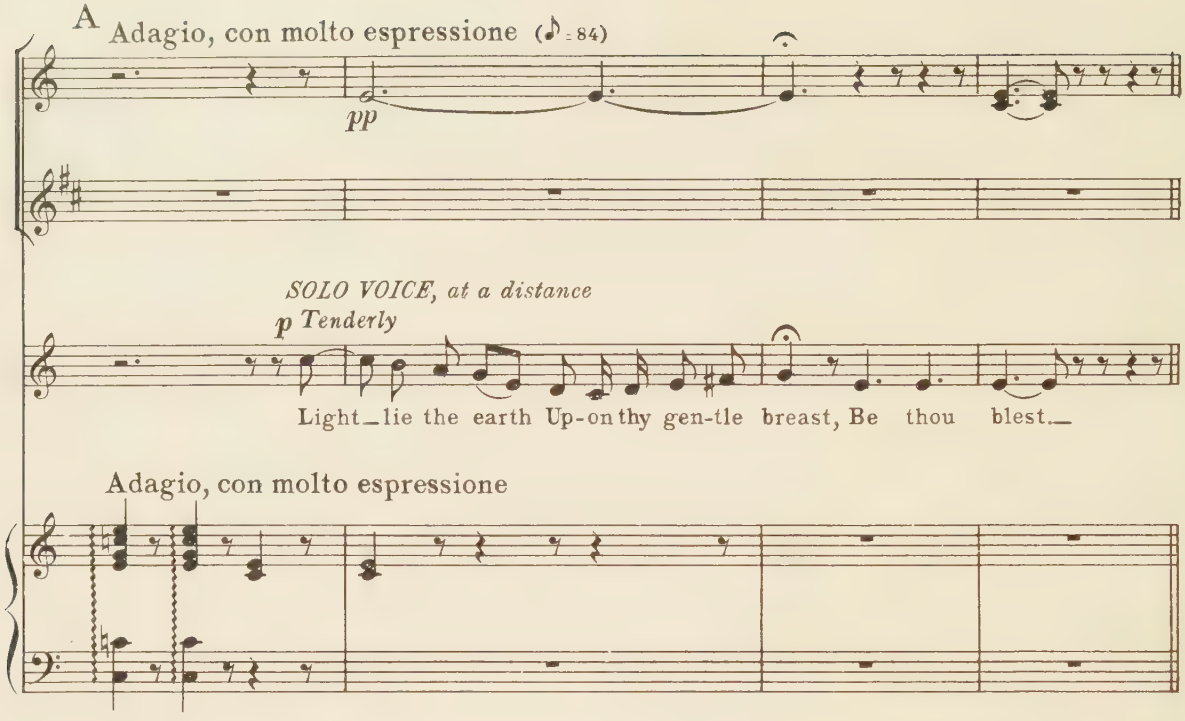
ADMETUS—"Music of flutes the city through, or lyres,
Be none, while twelve moons round their circles out;
For dearer dead, nor kinder unto me,
I shall not bury; worthy of mine honor
Is she, for she alone has died for me."

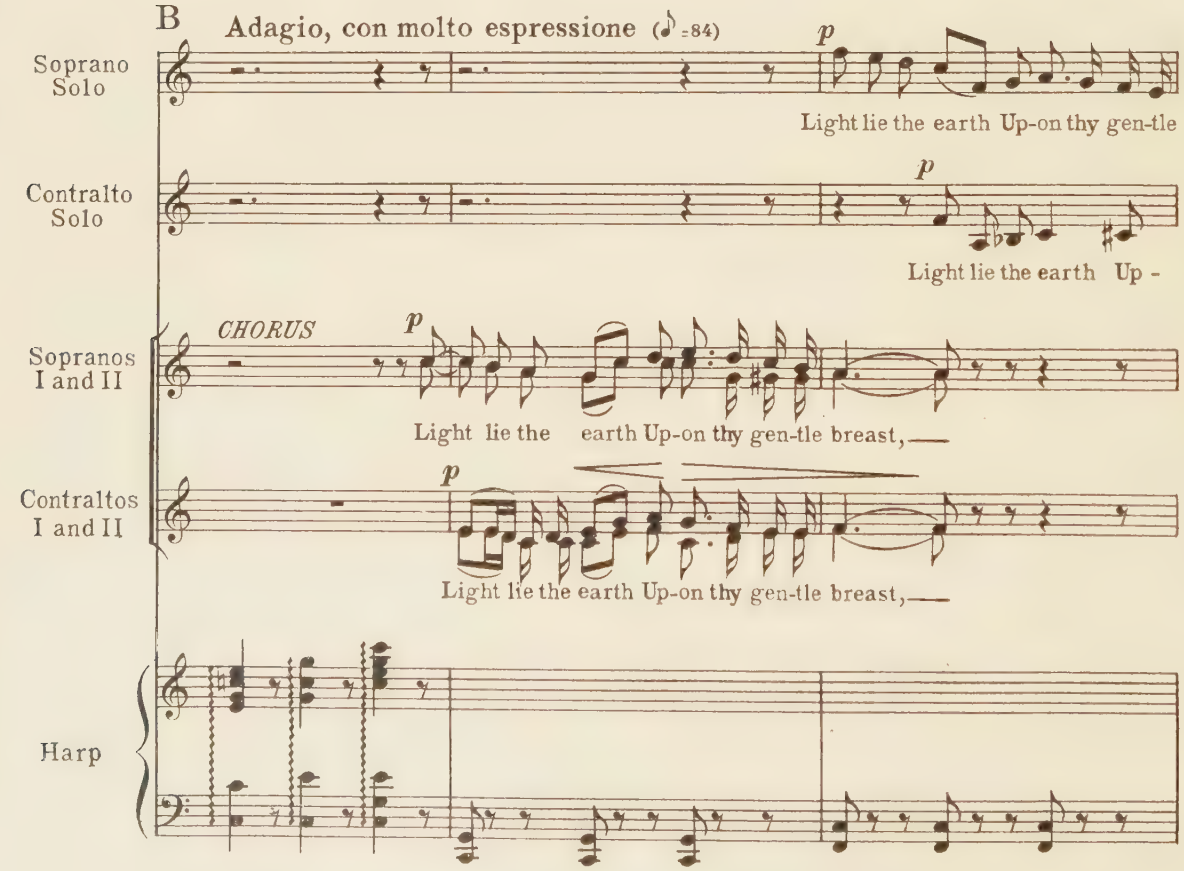
No 5 Chorus

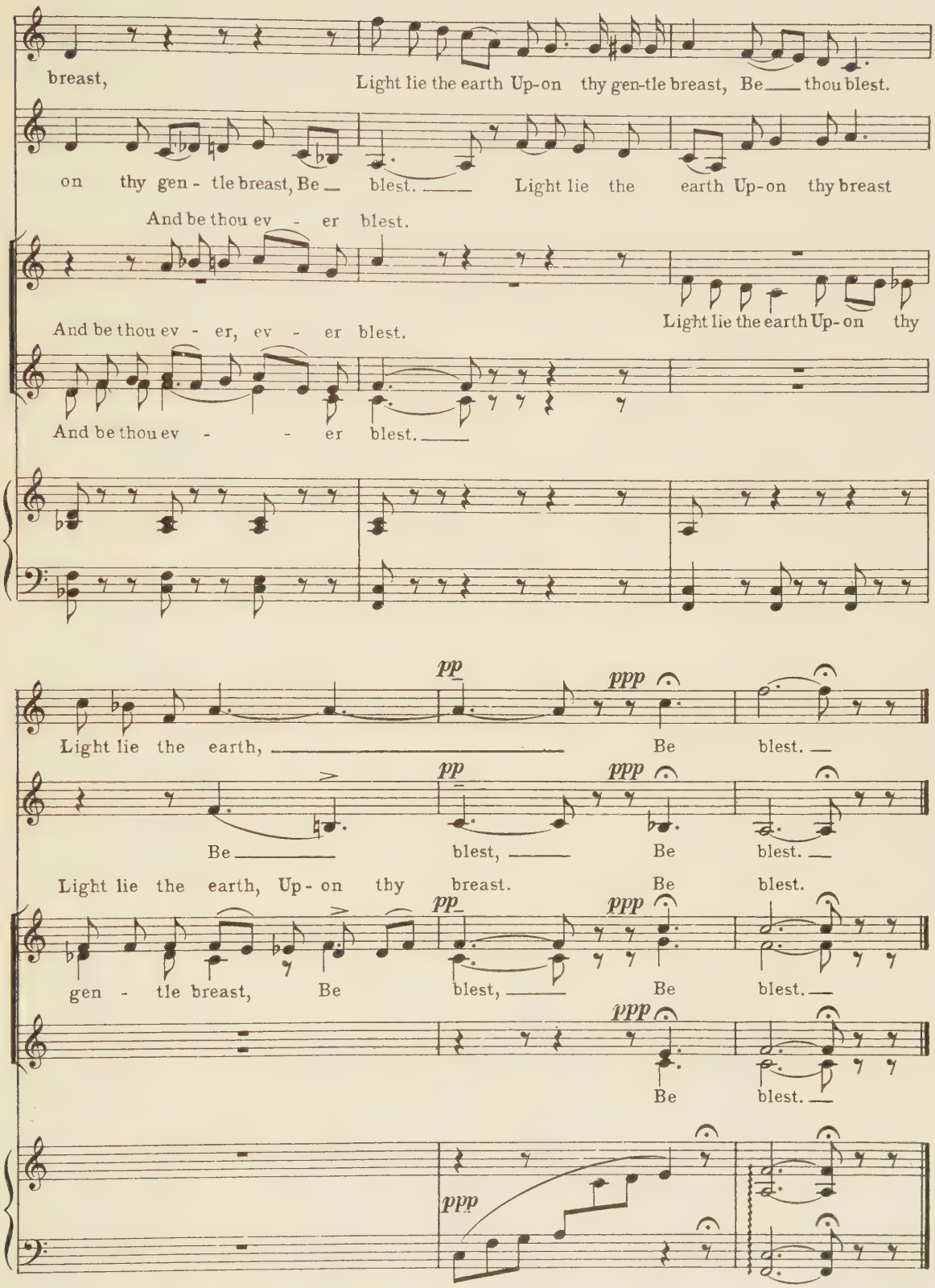
IMMORTAL BLISS BE THINE




8
mf
rit.
a2
f
rit.
shine, Im-mor-tal plea - sures round thee flow: Be the
rit.
8
black Plu-to told, And the Styg-i - an boat-man old, Whose rude hands grasp the oar, the
Tempo I
molto rit.
pp
ppp
molto rit.
rud - der guide, The dead con-vey-ing o'er the tide, Let him be told.
molto rit.


A
Adagio, con molto espressione (♪=84)
pp
SOLO VOICE, at a distance
p Tenderly
Light lie the earth Up-on thy gen-tle breast, Be thou blest.
Adagio, con molto espressione

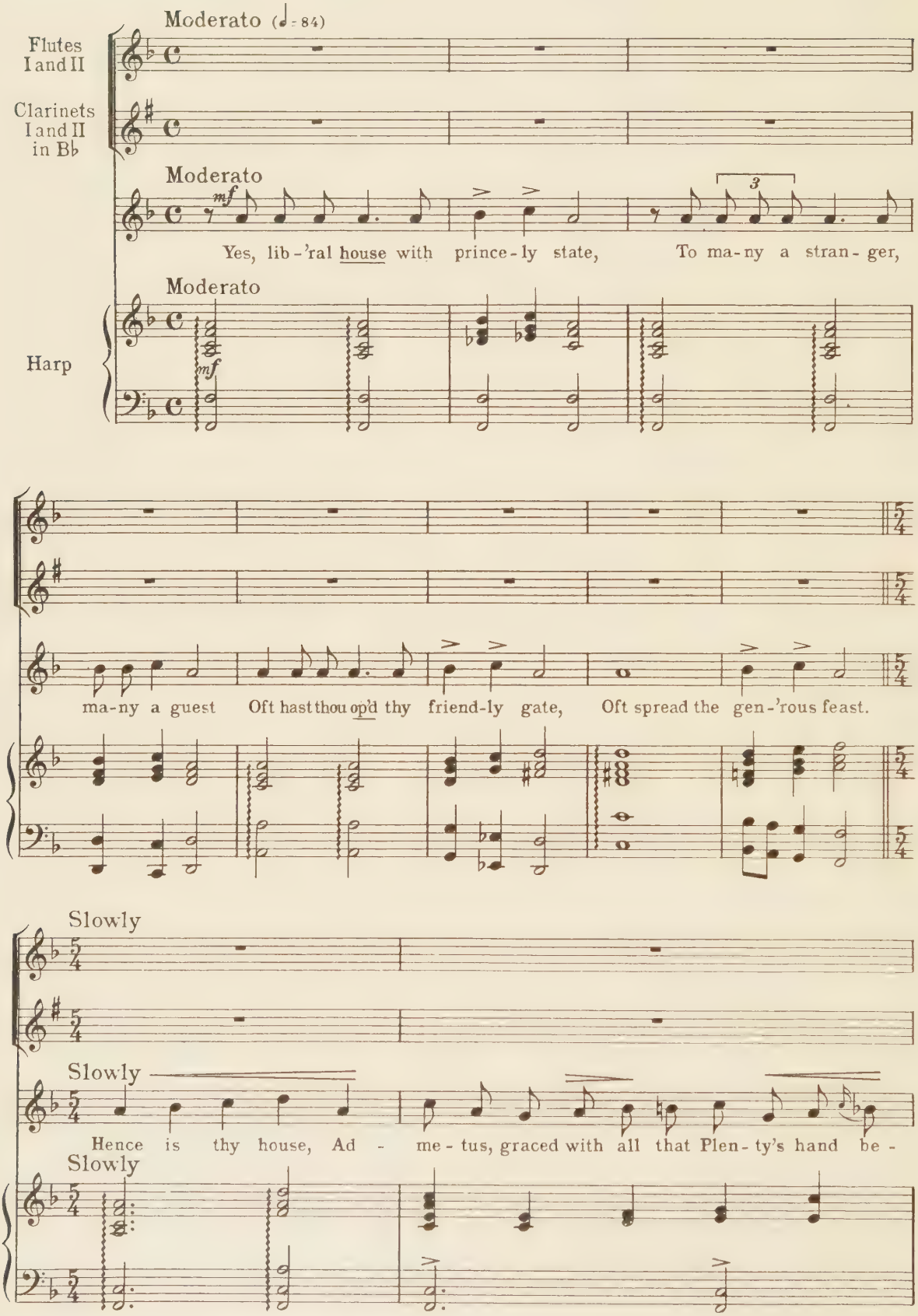

B
Adagio, con molto espressione (♪=84)
Soprano Solo
p
Light lie the earth Up-on thy gen-tle
Contralto Solo
p
Light lie the earth Up -
CHORUS
Sopranos I and II
p
Light lie the earth Up-on thy gen-tle breast,
Contraltos I and II
p
Light lie the earth Up-on thy gen-tle breast,
Harp

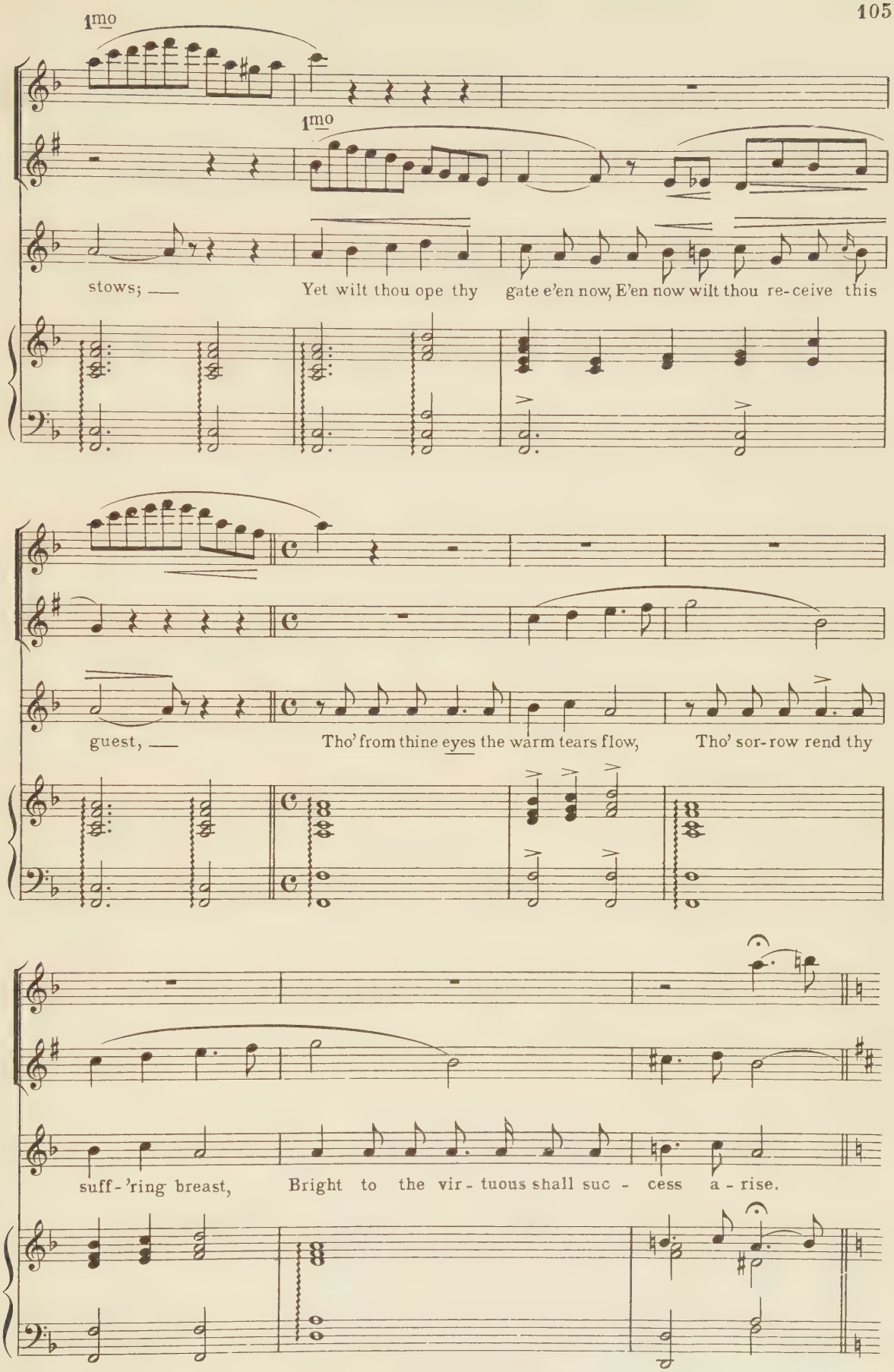


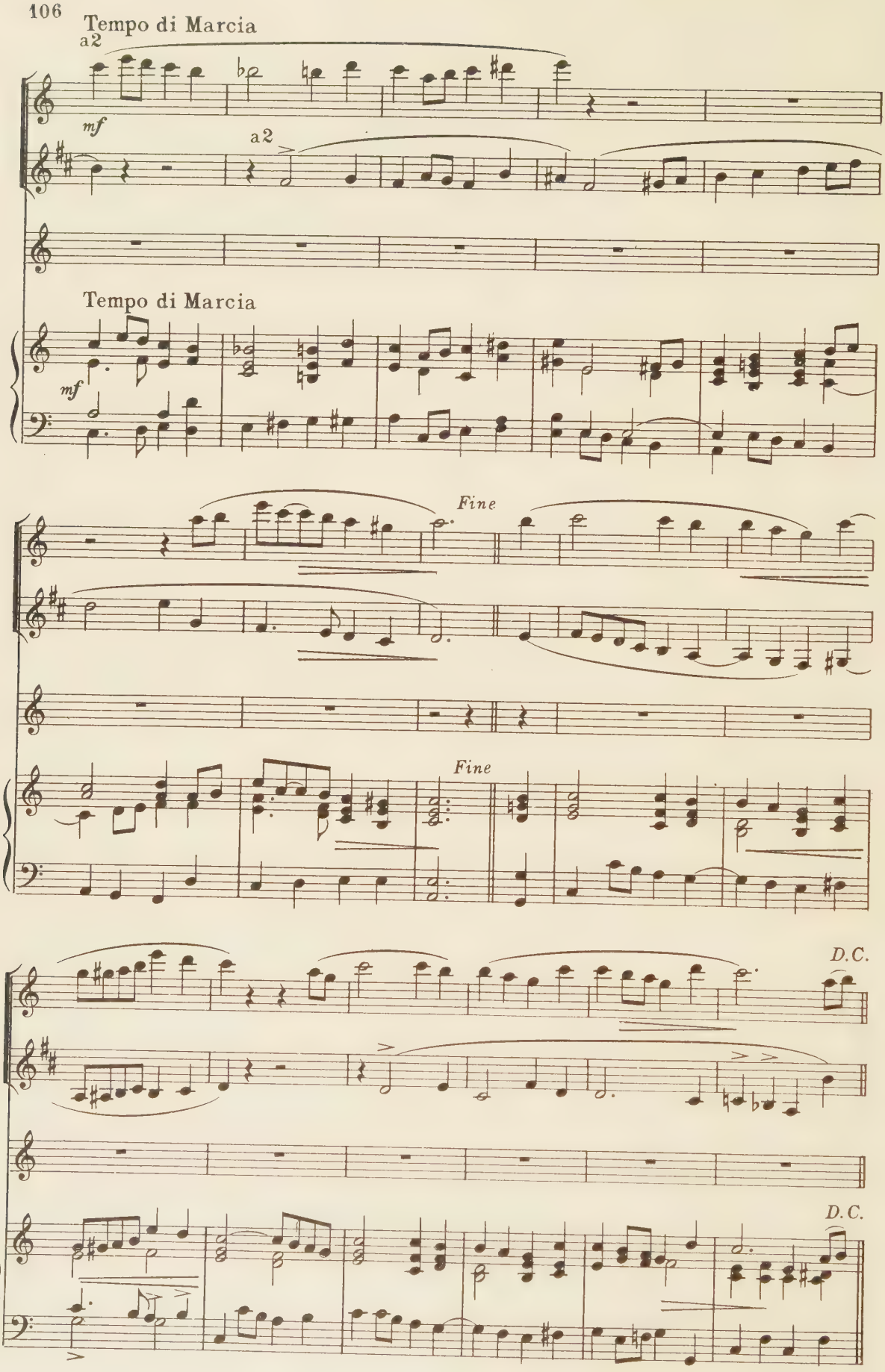
ADMETUS:— "Never had he been won
to pass my doors,
Had he one whit of my
afflictions known.
Those halls of mine as yet
have never learnt
To thrust away nor to
dishonor guests."

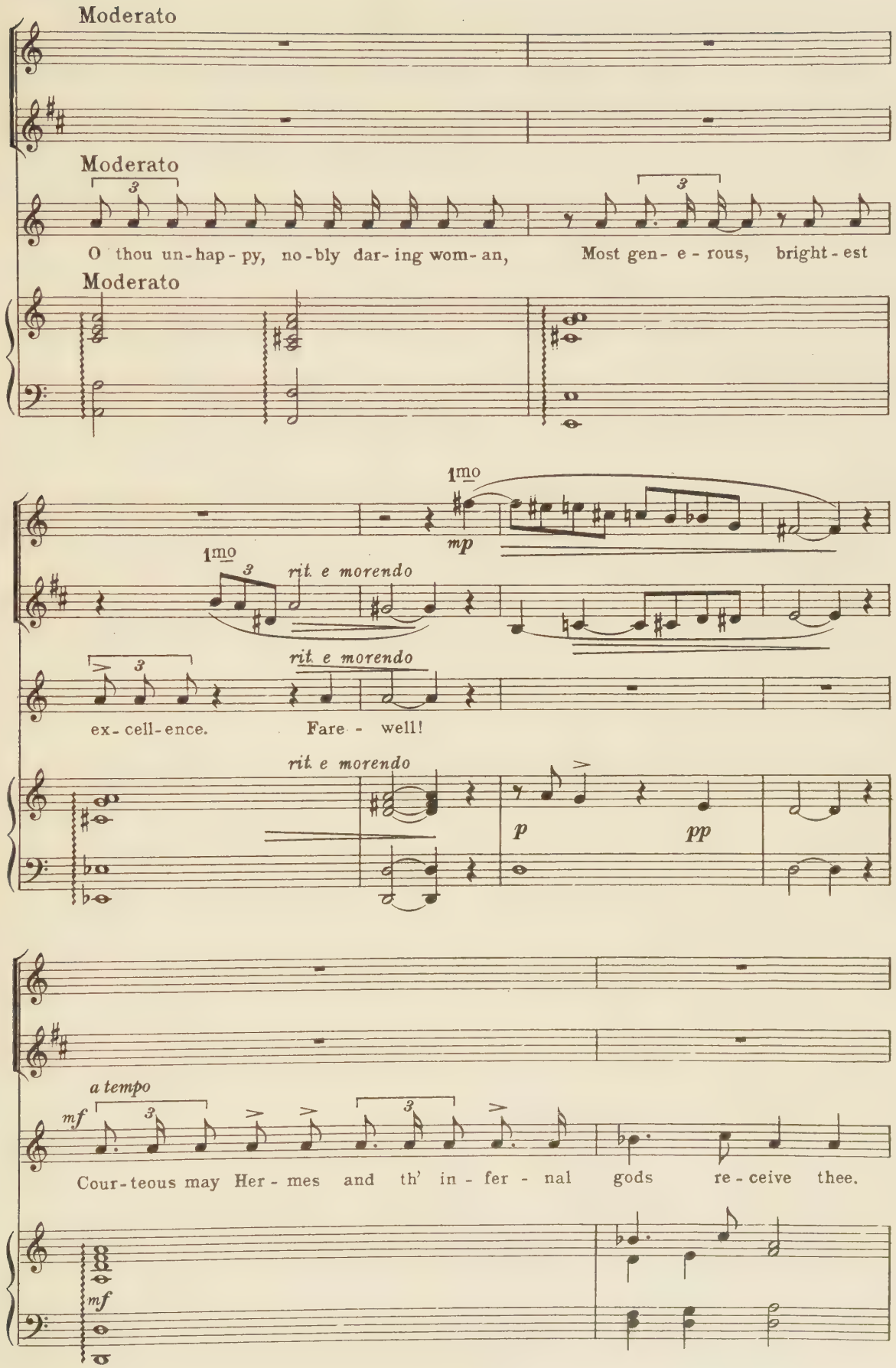
No 6. Chorus

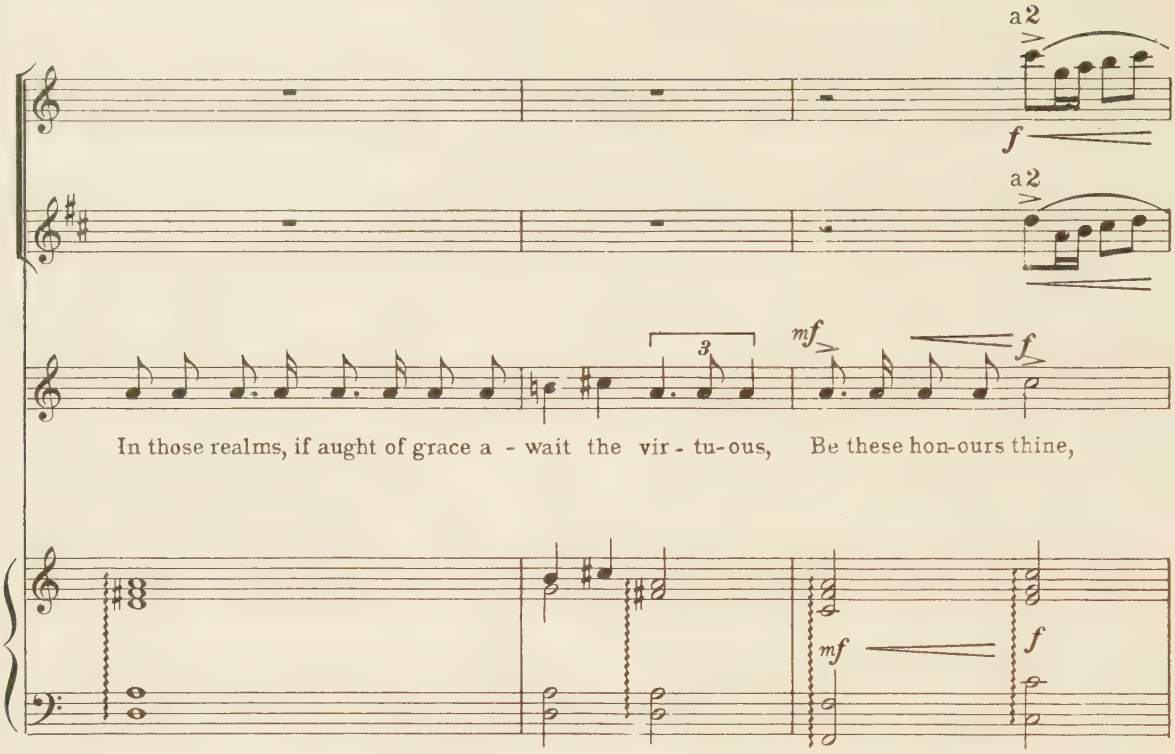
YES, LIB'RAL HOUSE WITH PRINCELY STATE

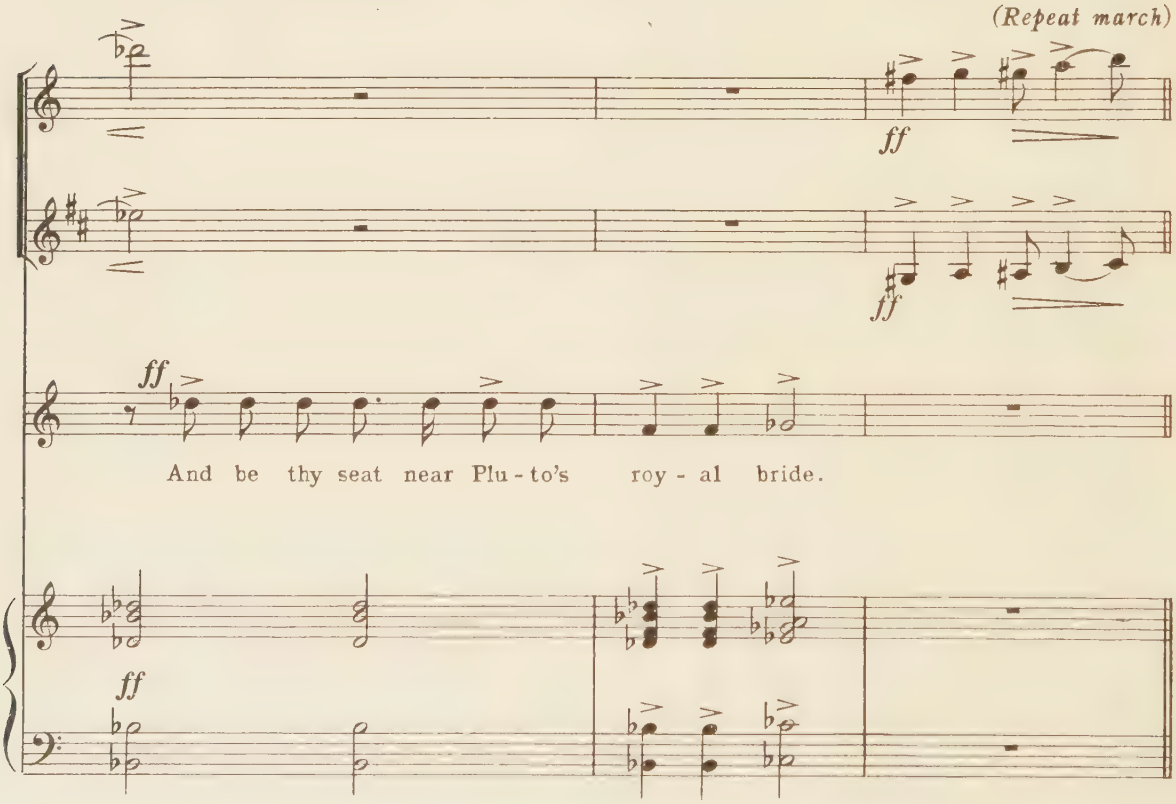



1mo
1mo
stows; Yet wilt thou ope thy gate e'en now, E'en now wilt thou re-ceive this
guest, Tho' from thine eyes the warm tears flow, Tho' sor-row rend thy
suff-'ring breast, Bright to the vir-tuous shall suc-cess a-rise.


Tempo di Marcia
a2
mf
a2
Tempo di Marcia
mf
Fine
Fine
D.C.
D.C.


Moderato
Moderato
O thou un-hap-py, no-bly dar-ing wom-an,
Most gen- e - rous, bright-est
Moderato
1mo
mp
1mo
rit. e morendo
rit. e morendo
ex-cell-ence.
Fare - well!
rit. e morendo
p
pp
a tempo
mf
Cour-teous may Her - mes and th' in - fer - nal gods re-ceive thee.
mf

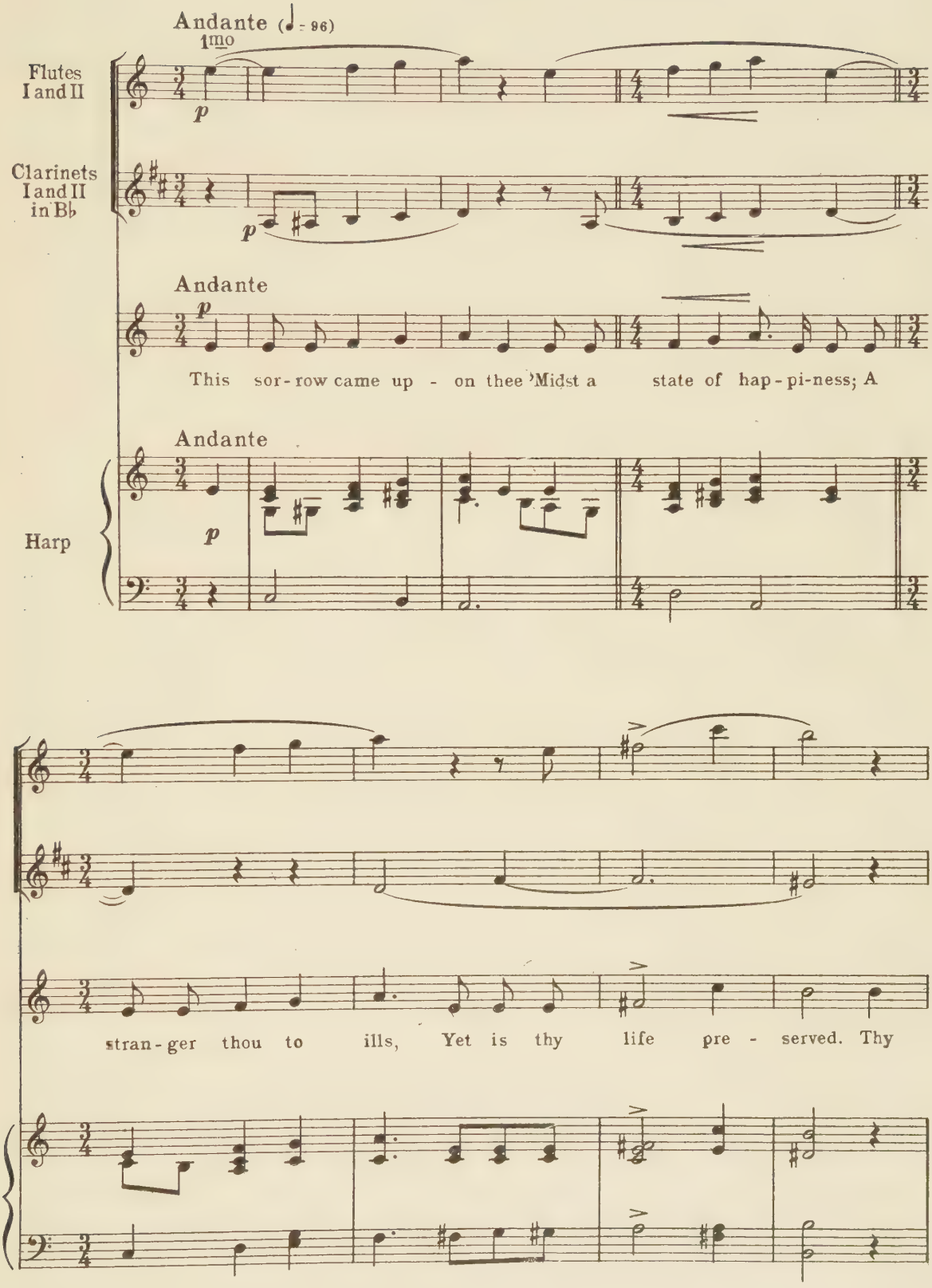


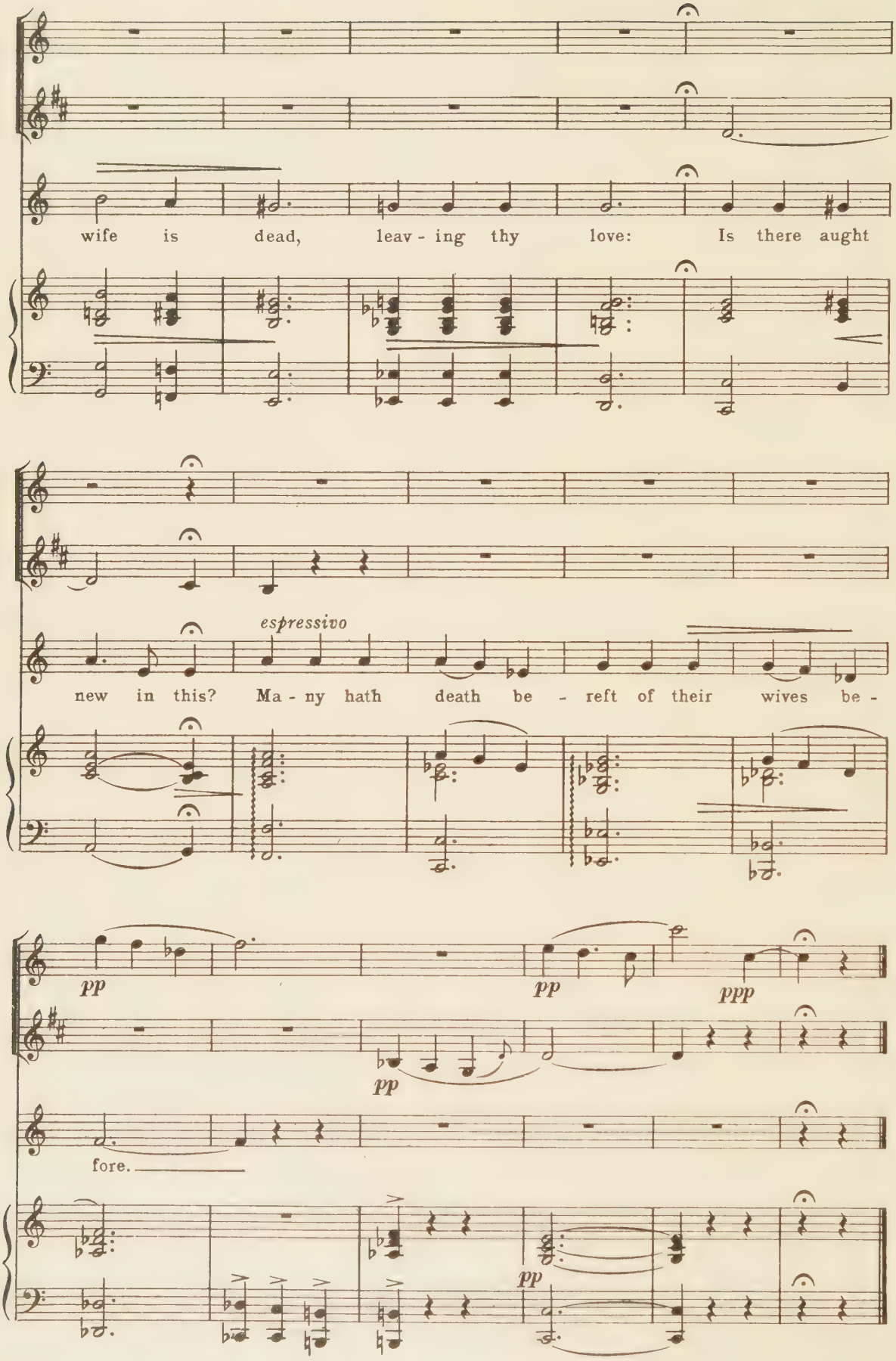


ADMETUS:— "For gorgeous robes — this black and mournful garb
Attends me to my hall and to my couch,
Where solitary sorrow waits me now."

No 7. Chorus

THIS SORROW CAME UPON THEE

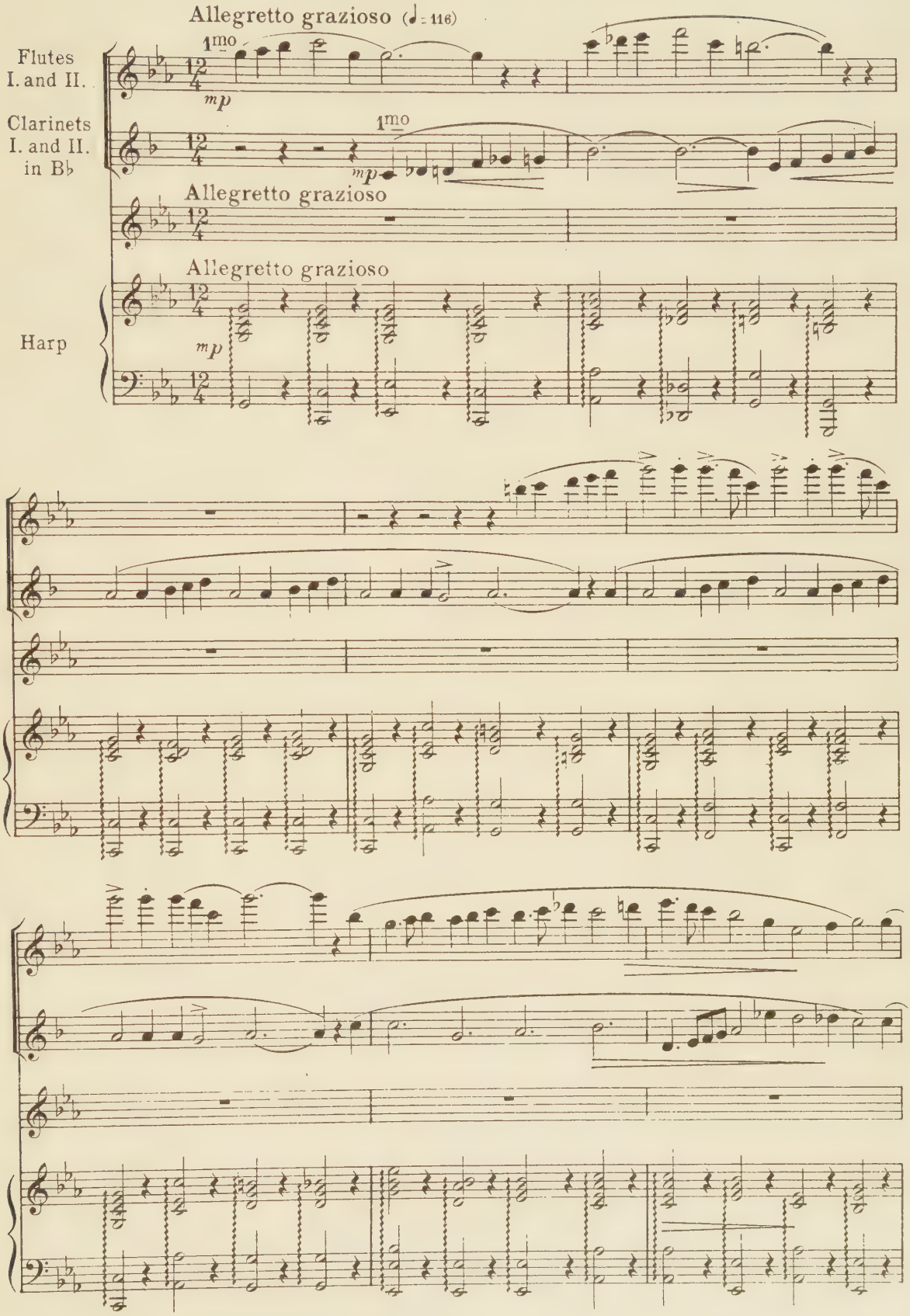


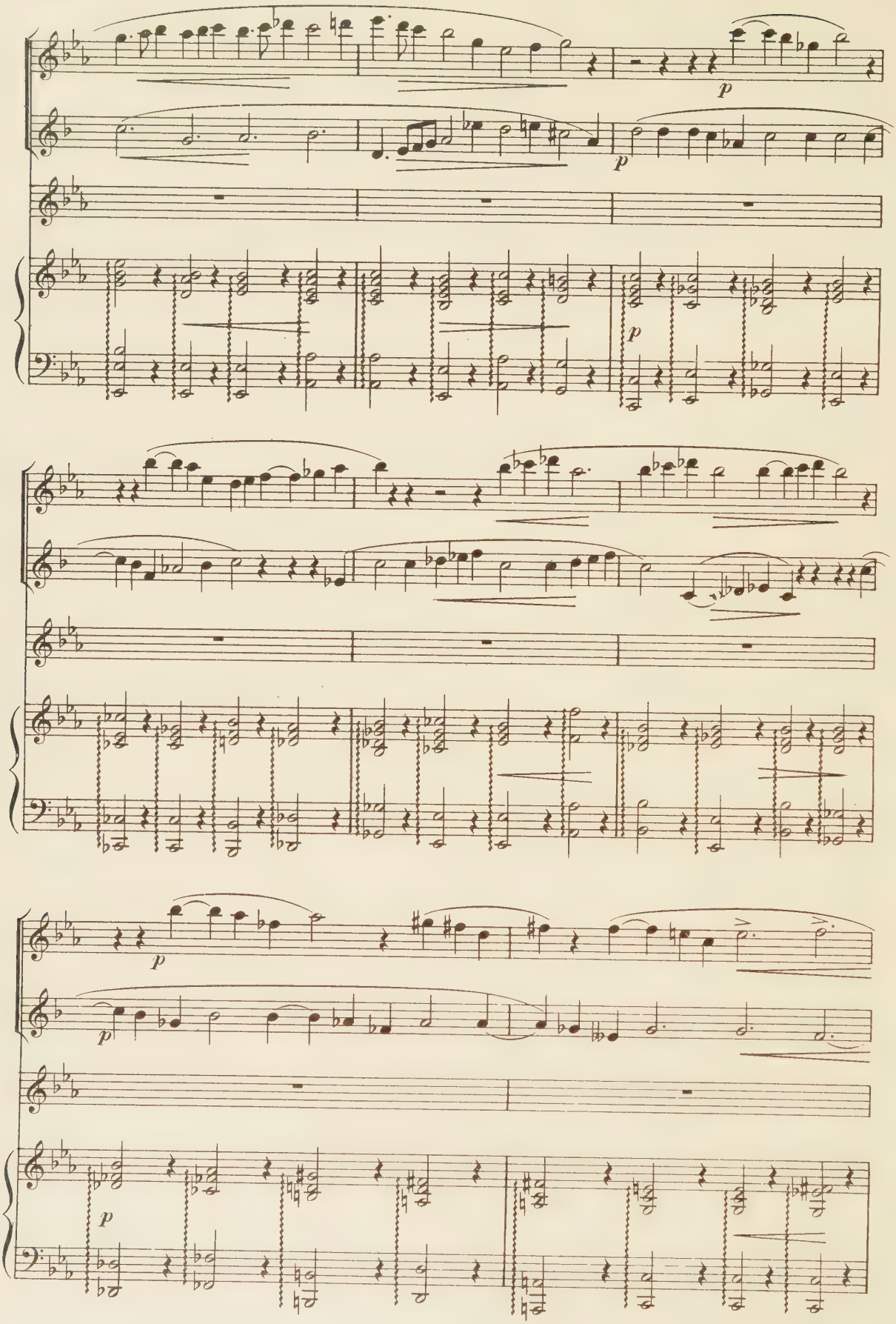

wife is dead, leav - ing thy love: Is there aught
espressivo
new in this? Ma - ny hath death be - reft of their wives be -
pp
pp
ppp
pp
fore.
pp

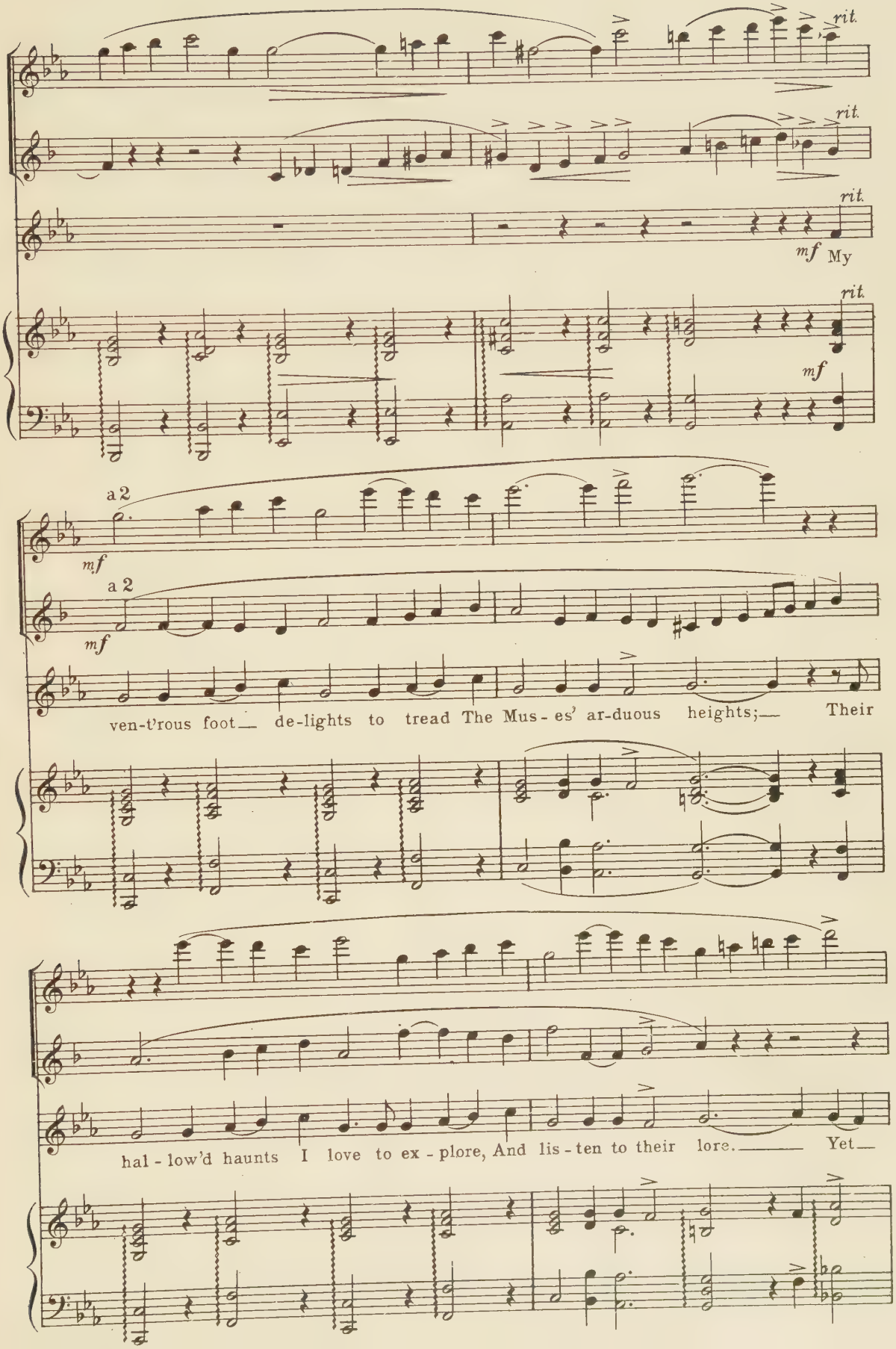
Nº 8. Chorus

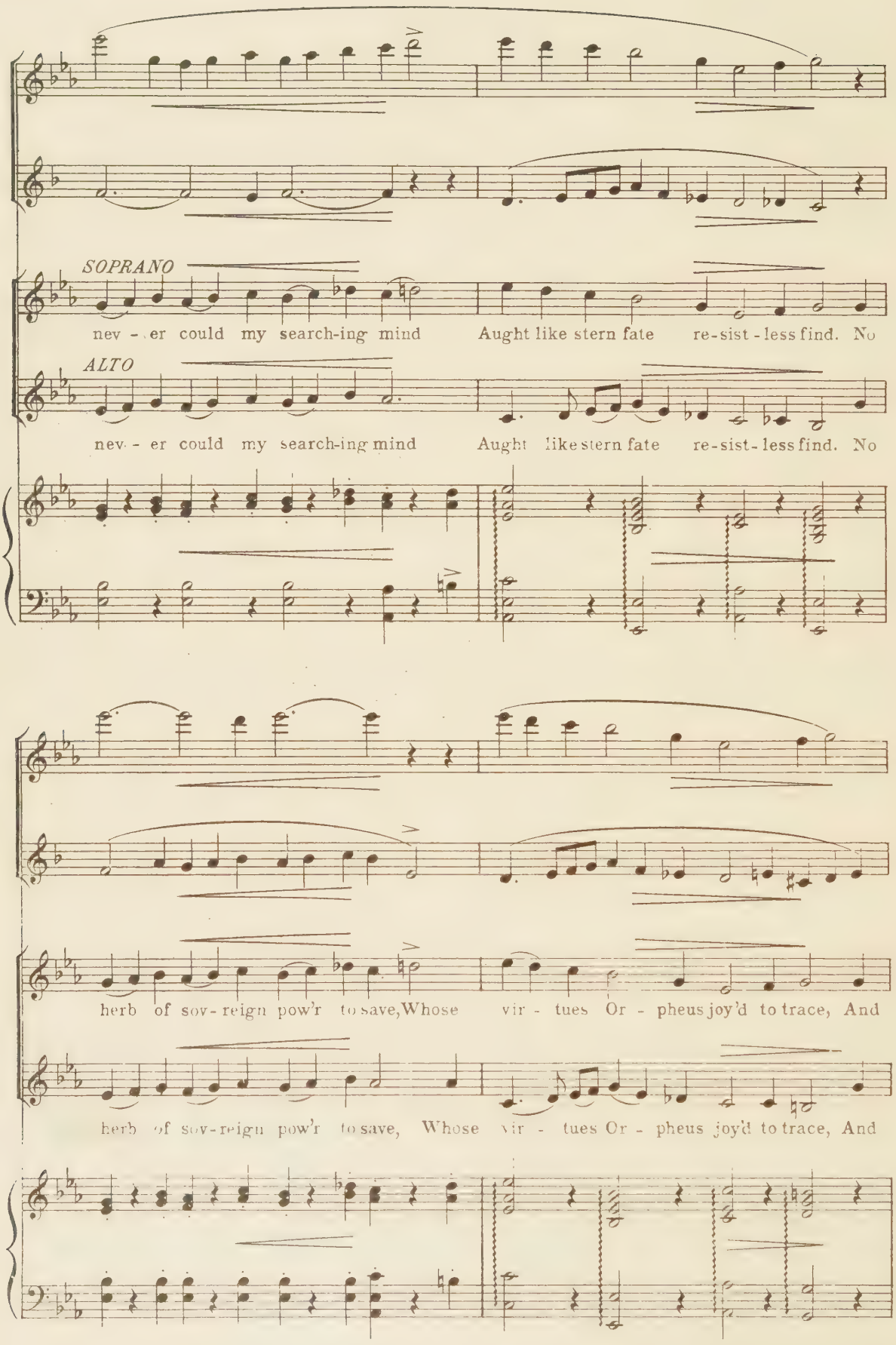
HYPORCHEME DANCE

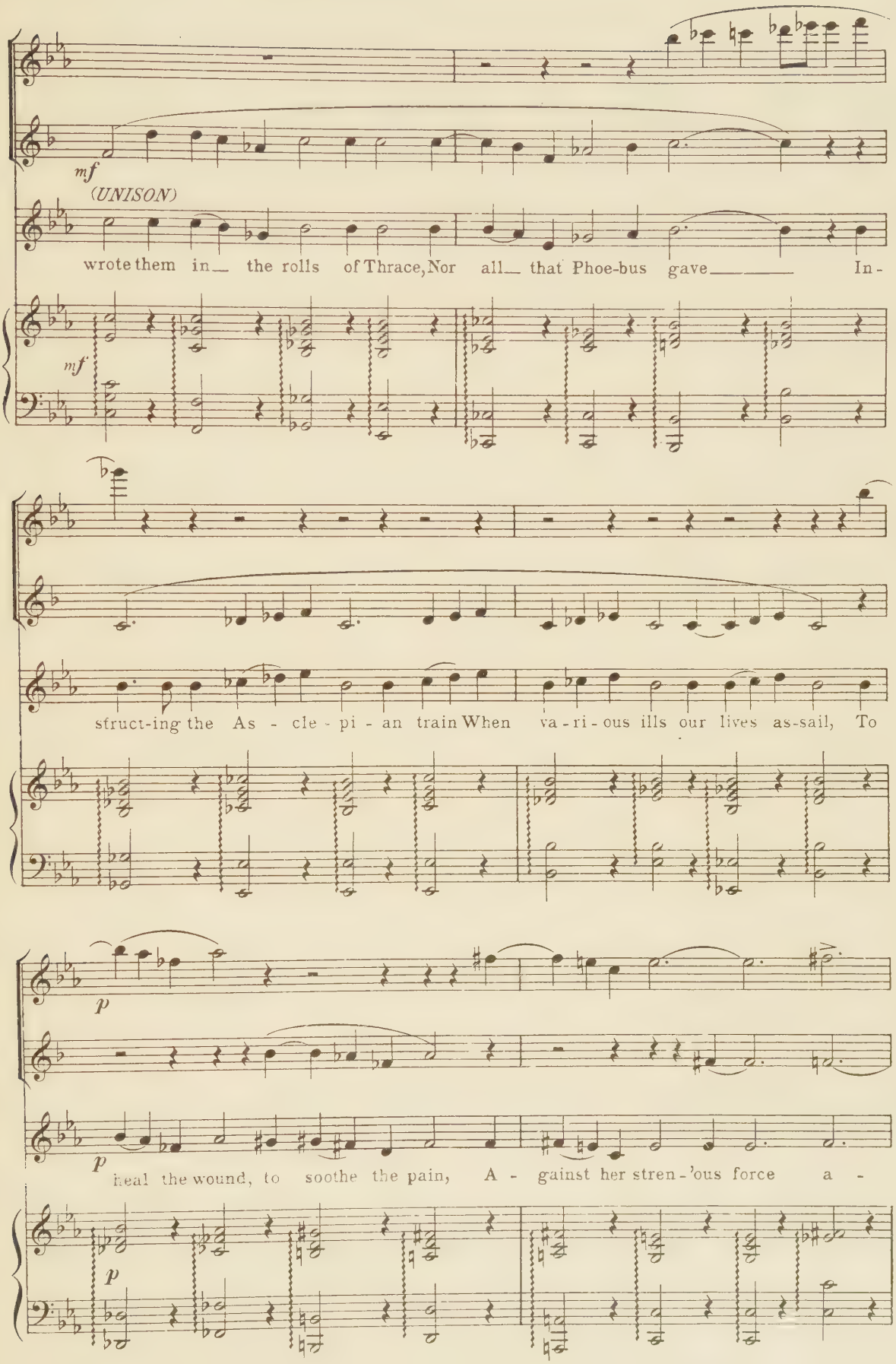
SONG: — "My vent'rous foot delights to tread"

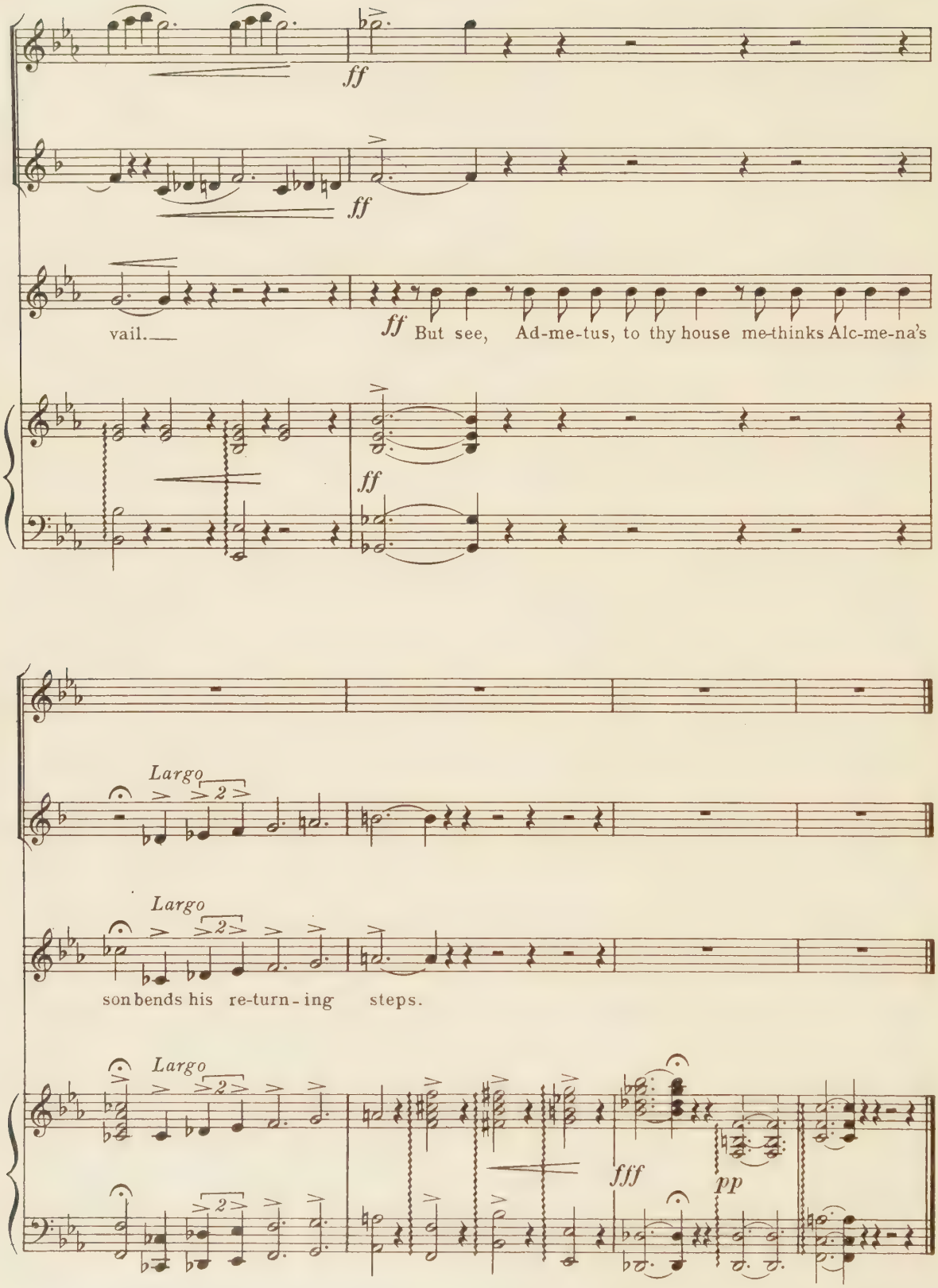



p
p
p
p
p
p


rit.
rit.
rit.
mf My
rit.
mf
a 2
mf
a 2
mf
ven-t'rous foot— de-lights to tread The Mus-es' ar-duous heights;— Their
hal-low'd haunts I love to ex-plore, And lis-ten to their lore.— Yet—


SOPRANO
nev - er could my search-ing mind Aught like stern fate re-sist - less find. No
ALTO
nev - er could my search-ing mind Aught like stern fate re-sist - less find. No
herb of sov-reign pow'r to save, Whose vir - tues Or - pheus joy'd to trace, And
herb of sov-reign pow'r to save, Whose vir - tues Or - pheus joy'd to trace, And

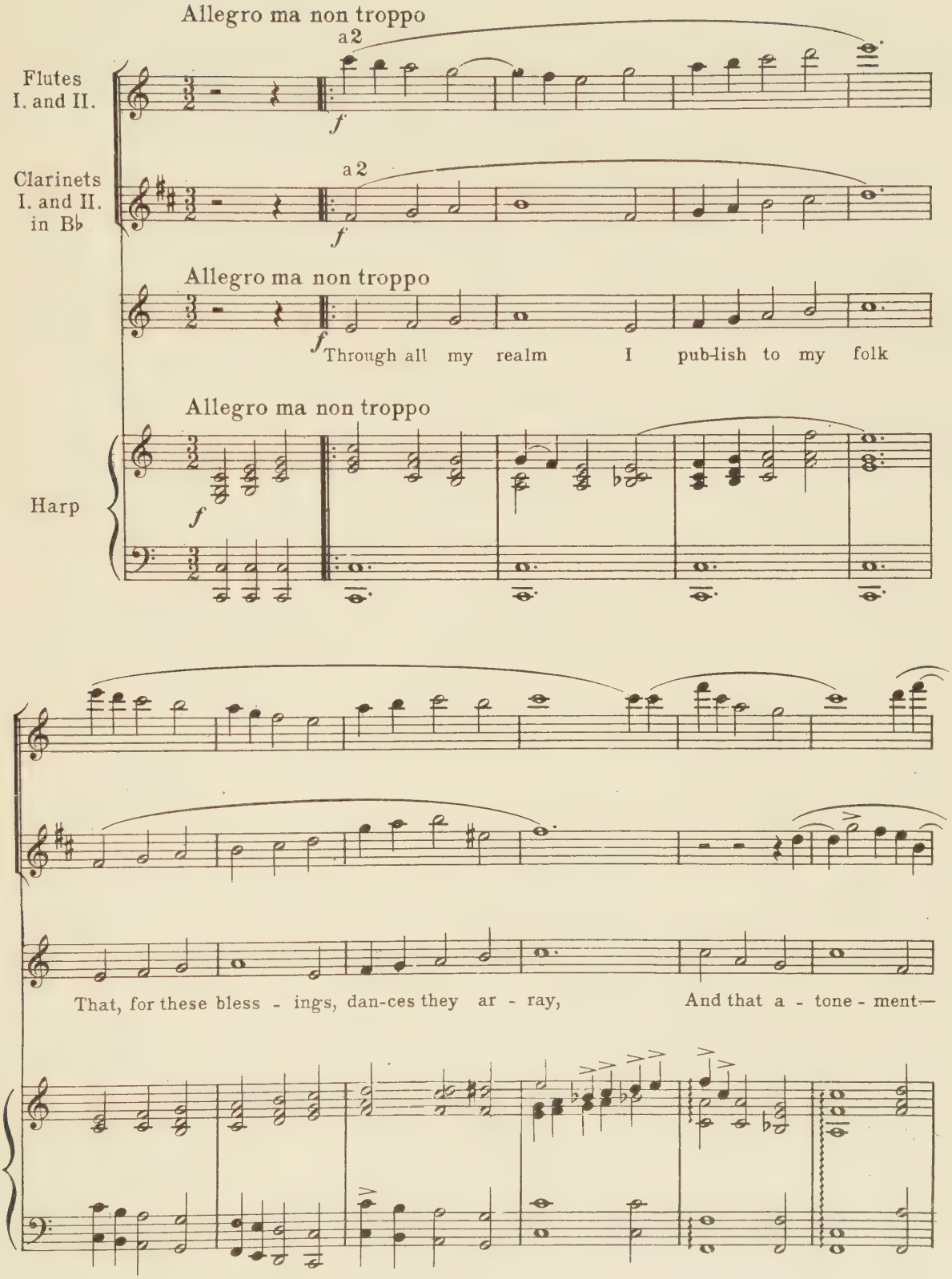

mf
(UNISON)
wrote them in_ the rolls of Thrace, Nor all_ that Phoe-bus gave_____ In-
mf
sfruct-ing the As - cle - pi - an train When va - ri - ous ills our lives as-sail, To
p
p
heal the wound, to soothe the pain, A - gainst her stren-'ous force a -
p

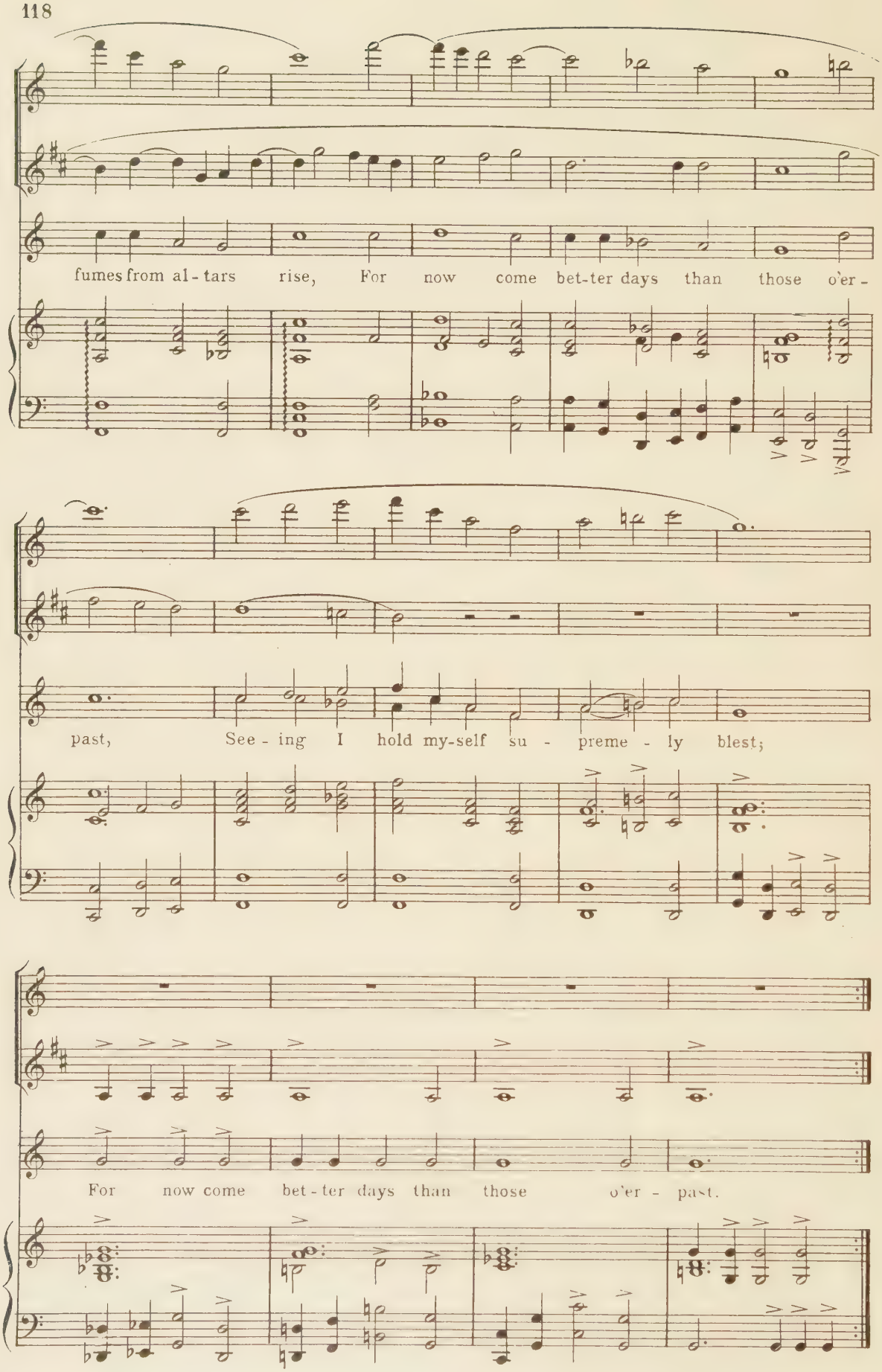


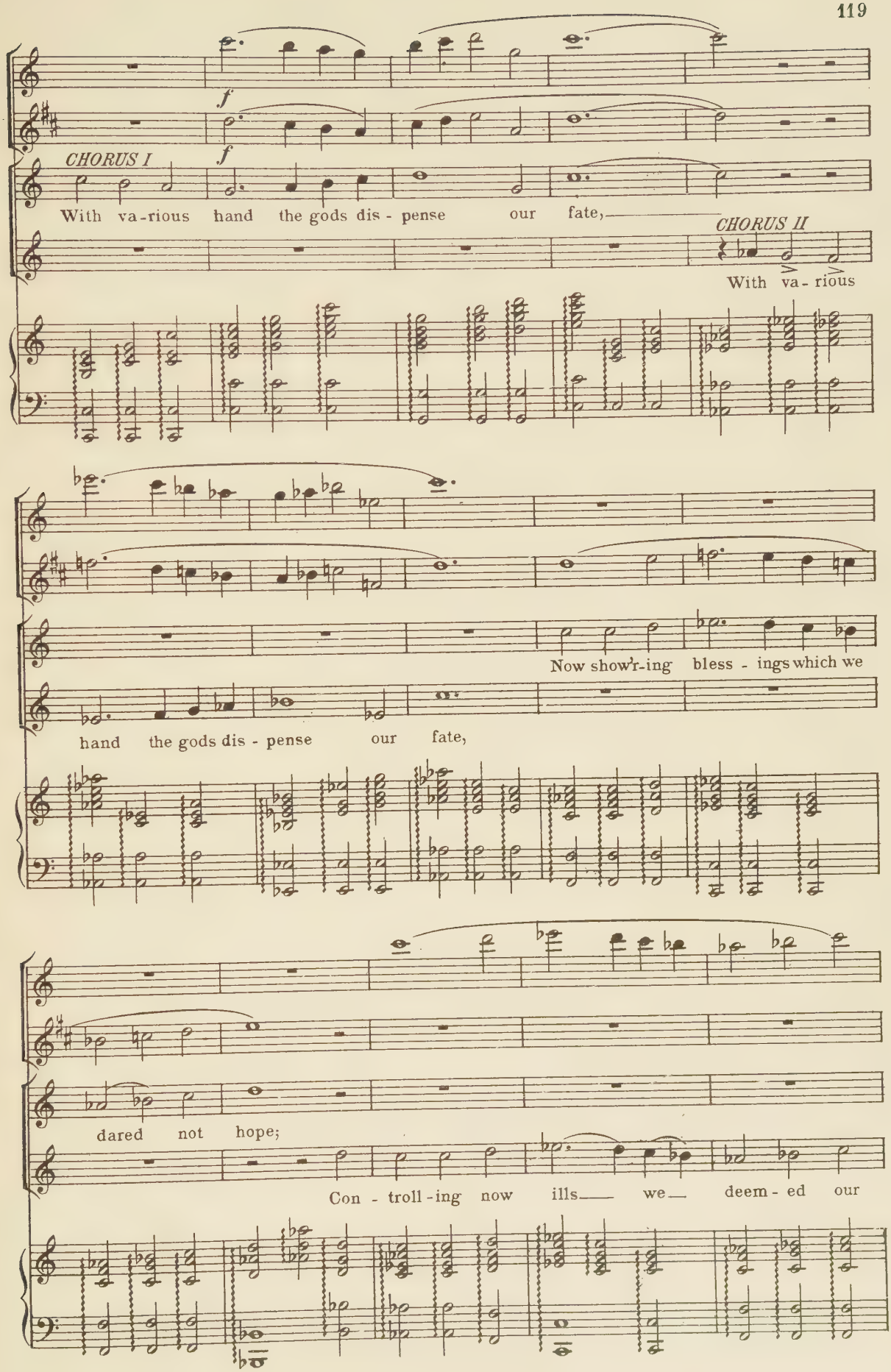
ADMETUS: "O prosper thou, and come again in peace!"

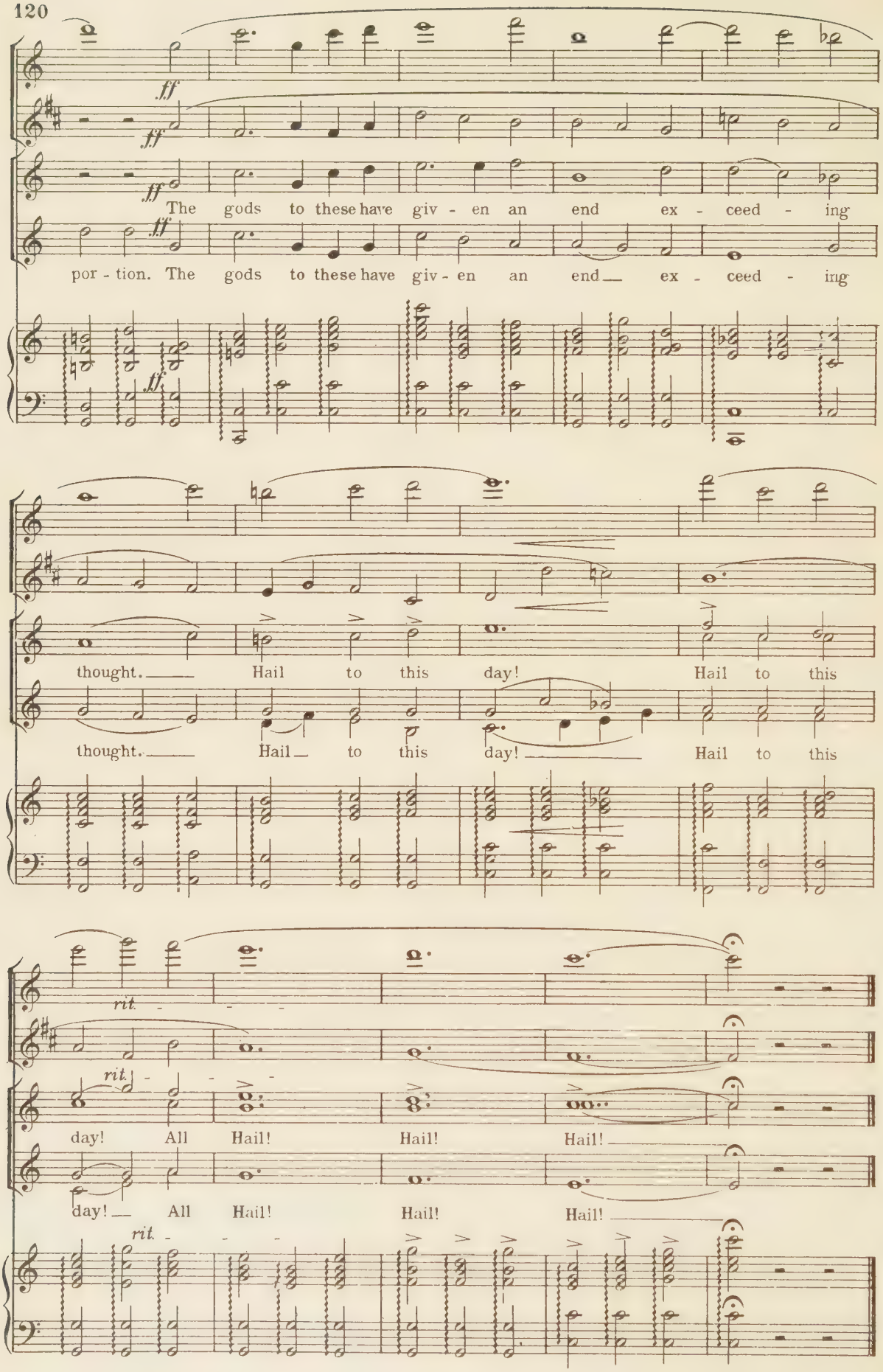
№9. Final Chorus

THROUGH ALL MY REALM




fumes from al - tars rise, For now come bet-ter days than those o'er -
past, See - ing I hold my-self su - preme - ly blest;
For now come bet - ter days than those o'er - past.


f
CHORUS I
f
With va-rious hand the gods dis - pense our fate,
CHORUS II
With va - rious
Now show'r-ing bless - ings which we
hand the gods dis - pense our fate,
dared not hope;
Con - troll - ing now ills— we— deem - ed our


ff
ff
ff
ff
The gods to these have giv - en an end ex - ceed - ing
por - tion. The gods to these have giv - en an end ex - ceed - ing
ff
thought. Hail to this day! Hail to this
thought. Hail to this day! Hail to this
rit.
rit.
day! All Hail! Hail! Hail!
day! All Hail! Hail! Hail!
rit.

PART III

MUSIC FOR THE IPHIGENIA AMONG THE TAURIANS BY EURIPIDES, WITH GREEK TEXT

MUSIC FOR THE IPHIGENIA AMONG THE TAURIANS

A GREAT service has been rendered to the cause of classical education in the Middle West through the opportunity to become acquainted with certain masterpieces of the Greek and Latin dramatists afforded by the activity of the Classical Club of the University of Michigan. As the dramatic offerings have been made during sessions of the Michigan Schoolmasters' Club, and in connection with the Classical Conferences, their influence has been farther reaching than would have been the case had they been mere incidents in the academic year.

It has been interesting to note that even those whose acquaintance with Latin and Greek has become restricted to memories of "Auld Lang Syne," or who, in their university career, derived more inspiration from microbes than from literature, and found the love-life of fishes and reptiles more interesting than the romances of human beings, have felt the impact of the dramatic fervor of these immortal works. When properly presented, those ancient records of life's happenings retain their vitality and are seen to be permeated with the essence of eternal youth. If one witnesses an adequate representation, — and this implies that the play be given in the original, — the dictum of Richard Wagner, that Greek drama is "talk on the stage, action behind the scenes," loses much of its force; though we may freely grant that, from the point of view of the modern dramatist, Wagner's saying does contain sufficient reason to make it that dangerous thing, a half-truth.

These observations are inspired by memories of a well-balanced and authoritative performance of *Iphigenia among the Taurians* by the Classical Club, on the evening of March 29, 1917;[1] and for that performance the music given on the following pages was written.

[1] Cf. Herbert H. Yeames, *Iphigenia in Michigan*, in *The Nation* for April 19, 1917, and *Classical Weekly* for May 7, 1917; also *Art and Archaeology*, Vol. V, 1917, pp. 375, 378, and Vol. VI, 1917, pp. 19–23 (illustrated).

The variety in the metres, the dramatic intensity of the situations, and the nobility of the sentiments characteristic of the Greek text of the *Iphigenia*, made inevitable a more extended musical treatment than was possible in either the *Sappho and Phaon* or the *Alcestis*. No feature incidental to the working out of the same problems that were met in composing the music for the other dramas, was more helpful than the happy manner in which Professor Herbert C. Kenyon, of the Department of French, developed the evolutions of the chorus. The scholarly suggestions of Professor Campbell Bonner, of the Greek Department, combined with Professor Kenyon's work, made possible a distinct advance in the musical interpretations. Incidentally, it should be stated that the hours spent in conference over the problems presented, and the fact that more time was given for the necessary rehearsals, corroborated the point of view presented in the final paragraph of the introductory remarks to *Alcestis*.

As the technical features of the evolutions of the chorus devised by Professor Kenyon are set forth elsewhere, it is only necessary to point out certain details of the music, in order to supplement those already mentioned, in the introductions to the earlier parts of this volume, as applying to all performances of Greek drama.

Perhaps no one aspect will be of greater interest than the wide range of the metrical and rhythmical schemes, which are inherent in Greek poetry, and necessarily become potent factors in the music. An outstanding example of this may be found in Nos. 3 and 4, in the first measures of which the succession 5–2, 4–2, 3–2 occurs. The three measures form a unit, but could not be indicated by the time-signature 12–2, as according to modern usage the accents would not fall correctly.

The five-membered rhythm, or meter, in most instances follows the usual practice, by which it is divided by dotted lines into 3–2 and 2–3, or 2–2 and 3–2, but occasionally only one accent is given on the first beat. In such cases it is invariably a member of a larger metrical combination, such as could not be indicated by any modern time-signature.

The rather unusual 7–2 meter in No. 11 is not to be divided, but is to be sung with but one accent. In modern usage this meter is generally expressed in two measures with internal groupings of four and three respectively, or the reverse. A good example of its employment is found in the second part of the bass

solo, *Spe modo vivitur*, in Horatio Parker's *Hora Novissima*. The orgiastic character of the first section of No. 11 is sufficient justification for the use of the piccolo and percussion instruments. While the tempo is indicated, the rapidity with which the section should be sung is limited only by practical considerations. But rapidity should not be attained at the sacrifice of clarity.

The use of an unusual scale-form in the introductory section of the Exodus of the Chorus, No. 12, with its emphasis of the *diabolus in musica*, the augmented fourth, was largely experimental. Possibly its chief recommendations are its unexpectedness, and the feeling of relief when it merges into the major. The Prayer, which must be sung very slowly and reverently, furnishes a musical contrast to the melodies preceding and following it, and is equally potent from the dramatic point of view. As indicated in the score, the final melody must gradually die away and lose itself in the phrase for instruments which brings the work to an end. If the audience can be persuaded that the disappearance of the chorus is not a signal for a stampede to the outer doors, the result will be in no sense prejudicial to the effect of the music.

In the working out of the evolutions of the chorus it was found necessary to make certain "cuts" in the music. They are indicated in the score by brackets. As has already been stated, the music is intended to synchronize with the movements of the chorus, but, as there are no hard and fast rules governing the extent of these movements, such sections of the music as were omitted in this performance have been retained in the score; for it might sometime be found expedient to give the music in its entirety.

The somewhat extended interlude in No. 6 which in its original position was omitted in the Michigan performance, was used at that time to accompany the first exit of the chorus (No. 6). It must be said that it is more effective when so employed, as it is rather long for an interlude and introduces needless evolutionary complications.

As a final word, attention may be drawn to the fact that the strange melodic phrases and cadences, combined with the occasionally intricate rhythms, render the music difficult to memorize. It does not necessarily follow that capable Hellenists are equally good singers, and it may easily happen that the number of competent singers in the choruses on the stage is inadequate. The

only solution of this difficulty is to place a supplementary chorus of good singers[1] in one of the wings, with the instrumental performers. It is possible so to adjust the movements of the chorus that no one in the audience can discover that the volume of tone thus produced does not come from the young men or young women on the stage.

[1] As these singers may not know Greek, a text of the choral odes in the *Iphigenia*, in which the Greek is given in English notation, has been prepared and may be obtained by addressing *Latin Department*, *University Library*, *Ann Arbor*, *Michigan*. Manuscript instrumental parts for this and other settings included in this volume can be secured from the same source.

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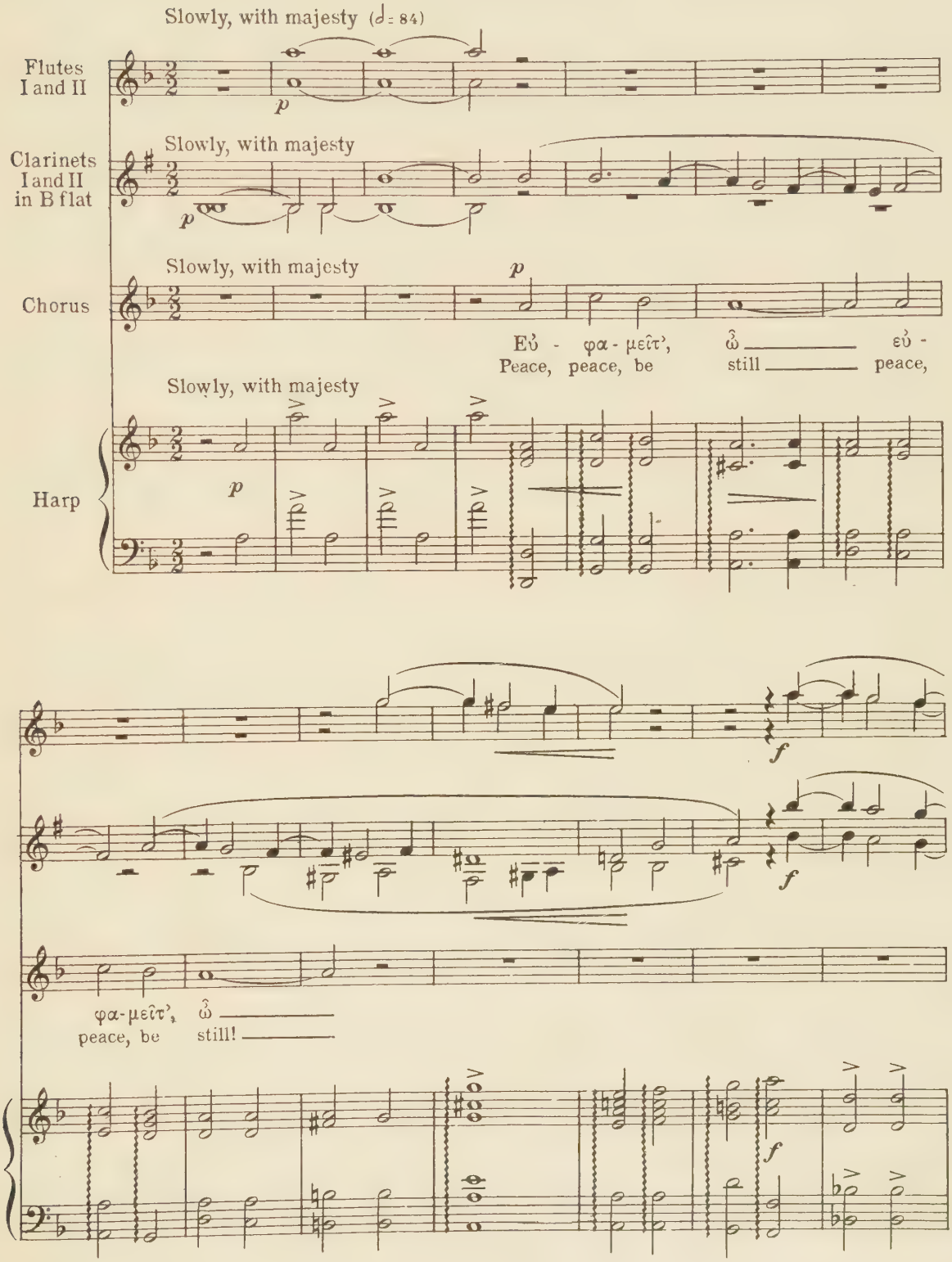
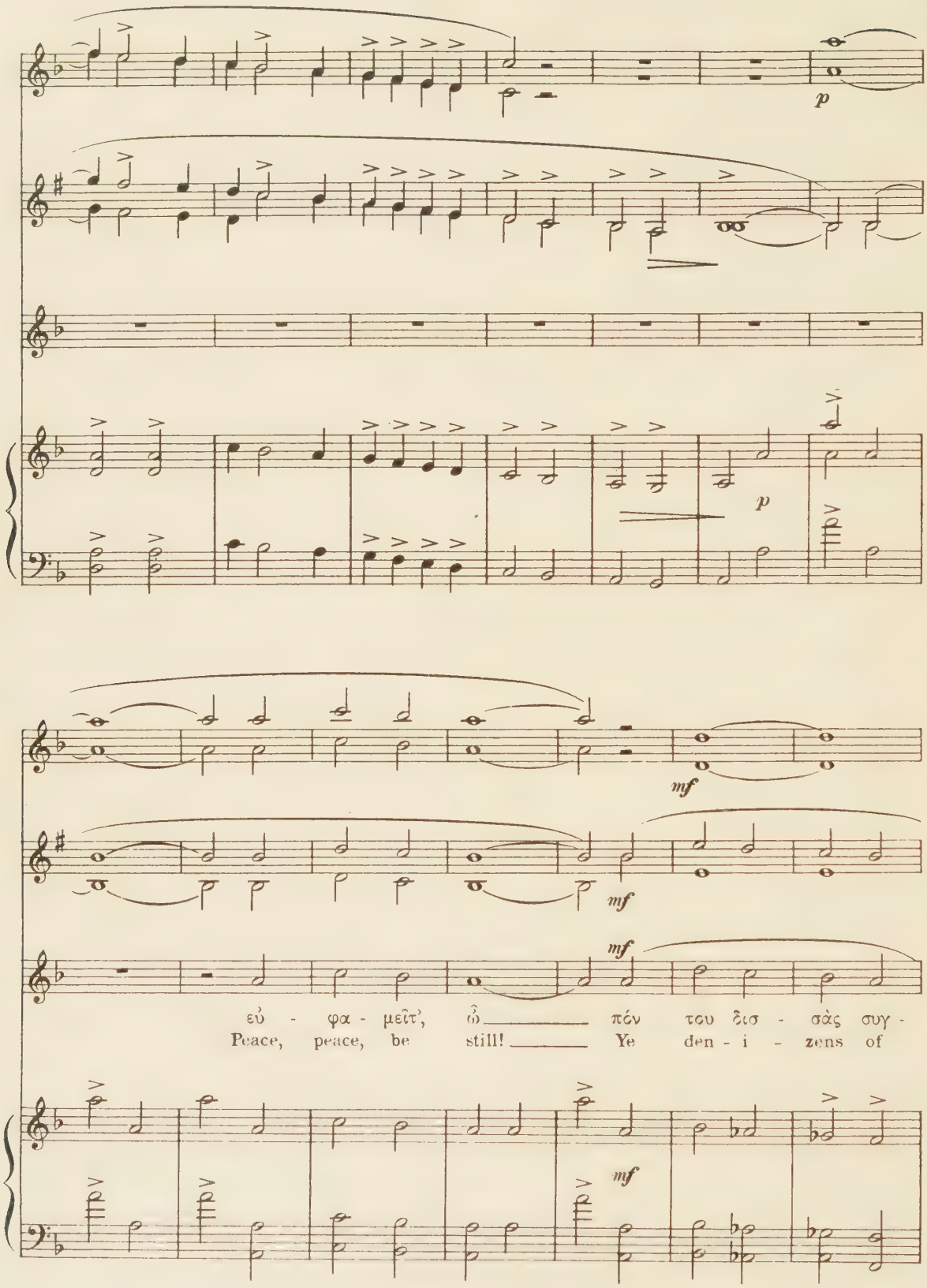
[1] The English translation used in the score was made especially for this volume by Dr. Marion C. Wier, of the University of Michigan.

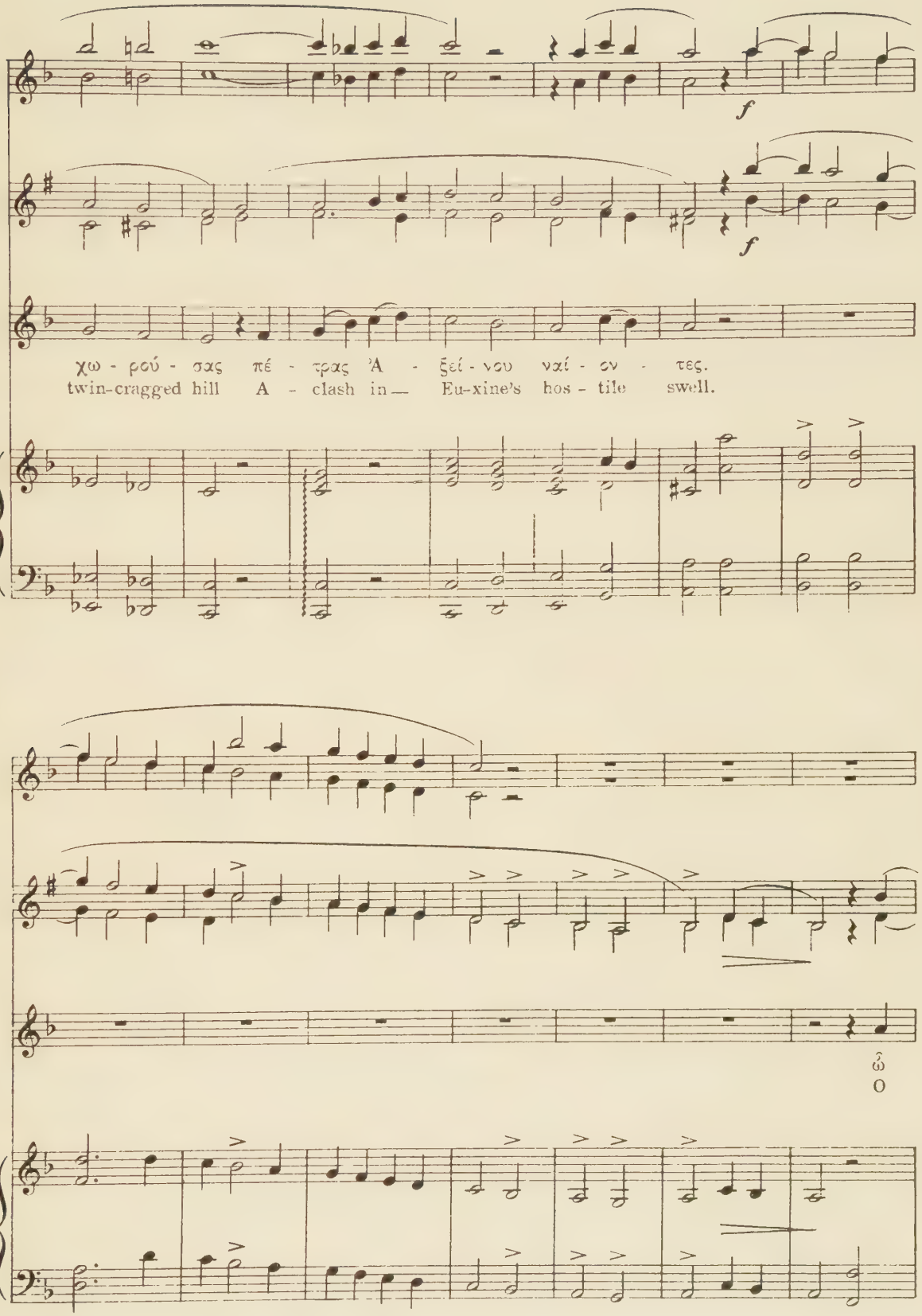
[2] The first numbers in parentheses refer to the lines of the Greek text; the second, to the pages in *The Iphigenia in Tauris. Translated by Gilbert Murray.* Oxford University Press, American Branch, New York, 1915. Many spectators who were unfamiliar with the Greek found Murray's translation useful as a libretto.

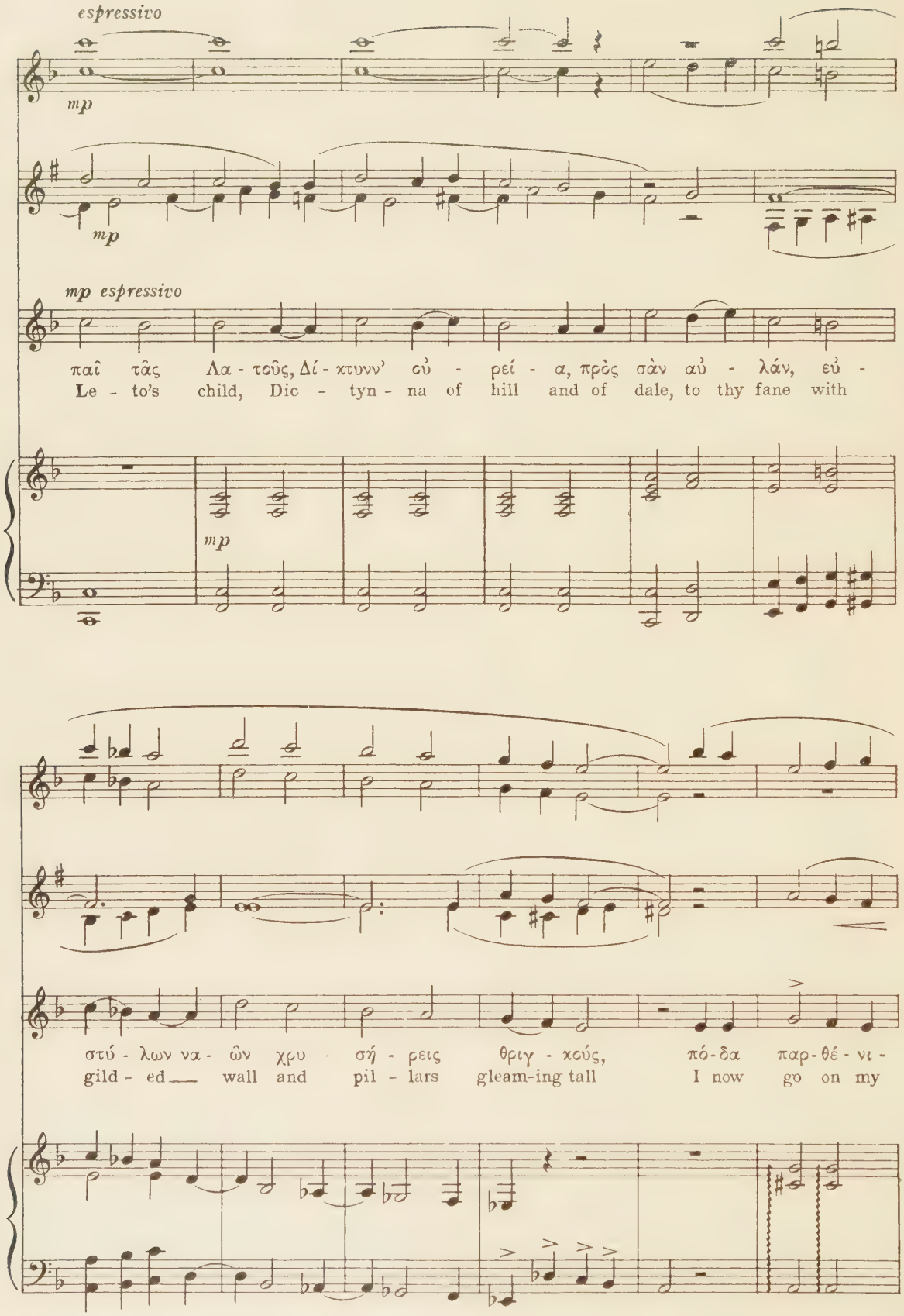
№1. Lines 123-136: Entrance of Chorus

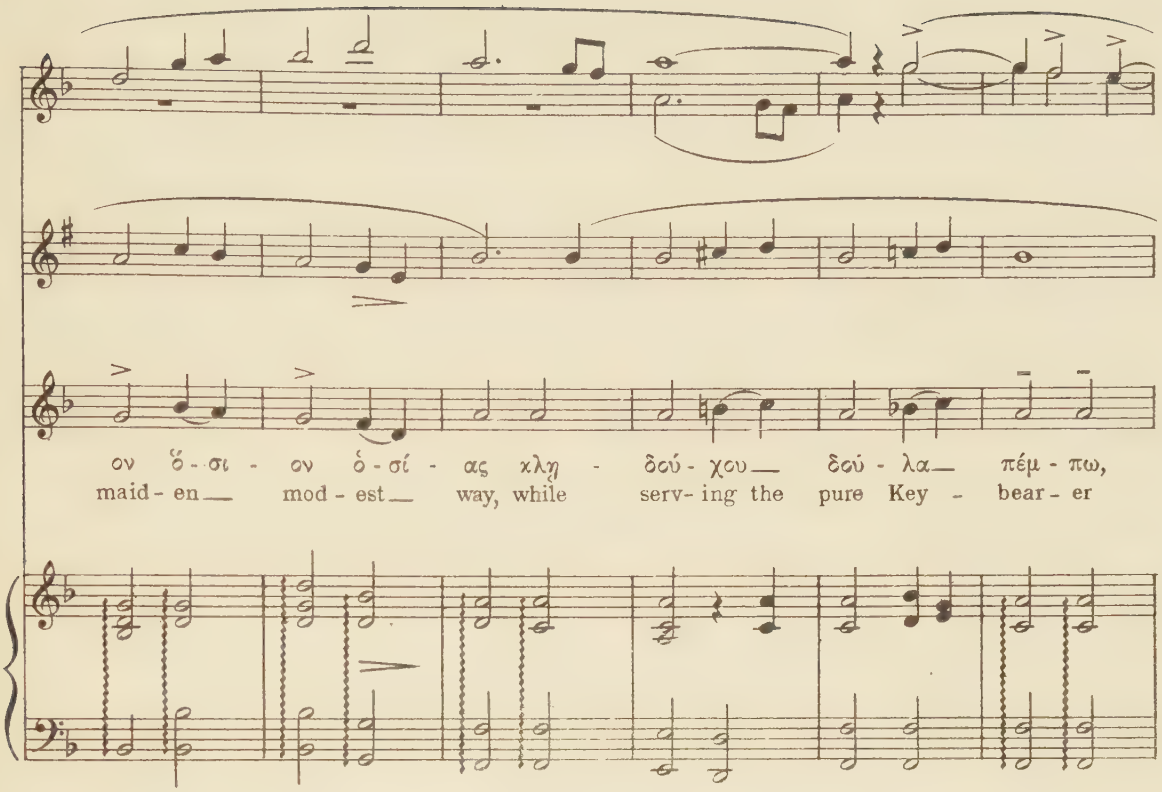
εὐφαμεῖτ', ὦ "Peace, be still"

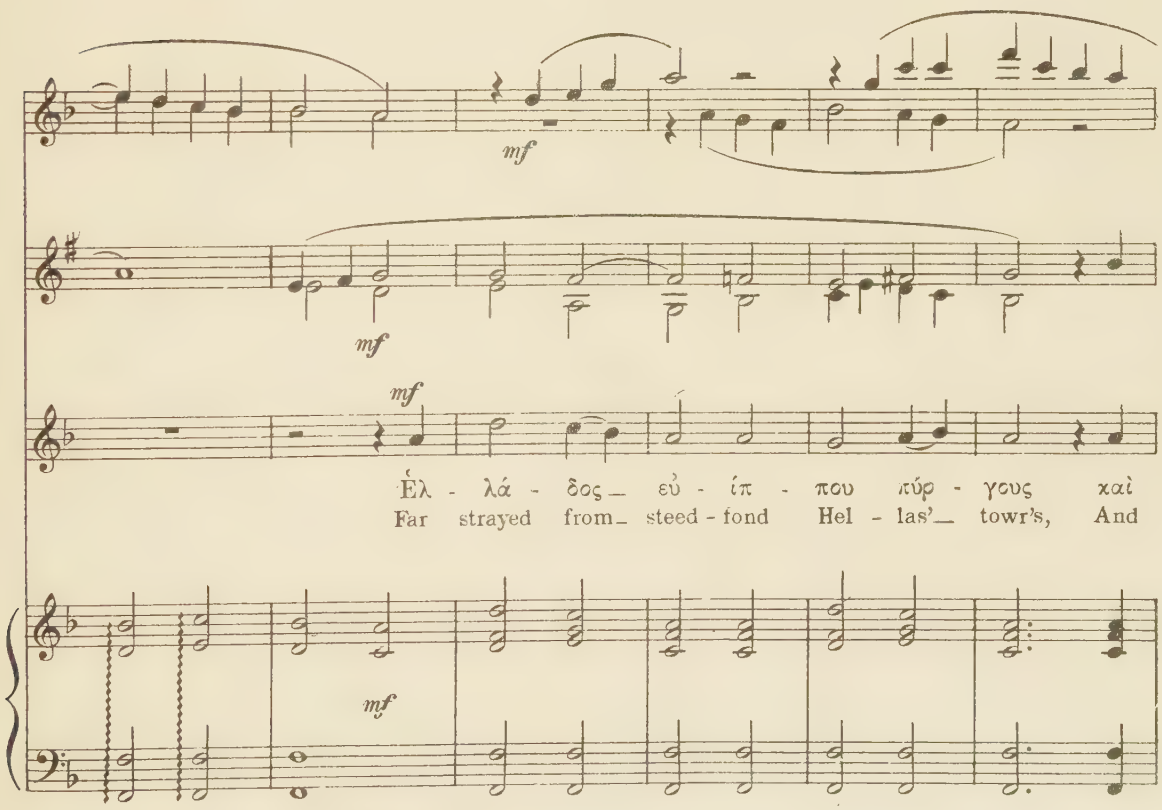


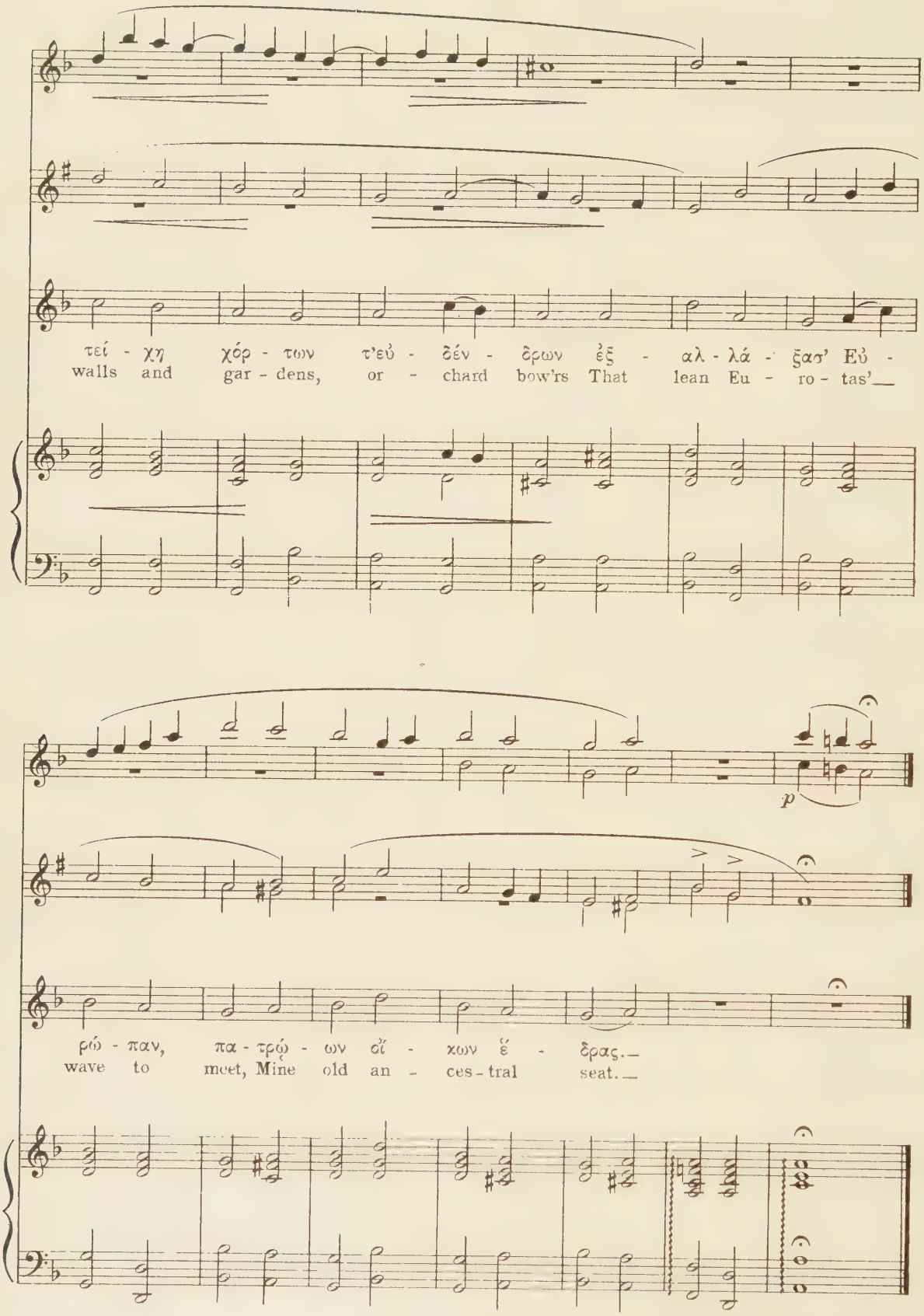

p
p
mf
mf
mf
εὐ - φα - μεῖτ', ὦ πόν του ὃισ - σὰς συγ -
Peace, peace, be still! Ye den - i - zens of
mf


f
f
χω - ρού - σας πέ - τρας Ἀ - ξεί - νου ναί - ον - τες.
twin-cragged hill A - clash in— Eu-xine's hos - tile swell.
ὦ
O


espressivo
mp
mp
mp espressivo
παῖ τᾶς Λα - τοῦς, Δί - κτυνν' οὐ - ρεί - α, πρὸς σὰν αὐ - λάν, εὐ -
Le - to's child, Dic - tyn - na of hill and of dale, to thy fane with
mp
στύ - λων να - ῶν χρυ - σή - ρεις θριγ - κούς, πό - δα παρ - θέ - νι -
gild - ed wall and pil - lars gleam-ing tall I now go on my

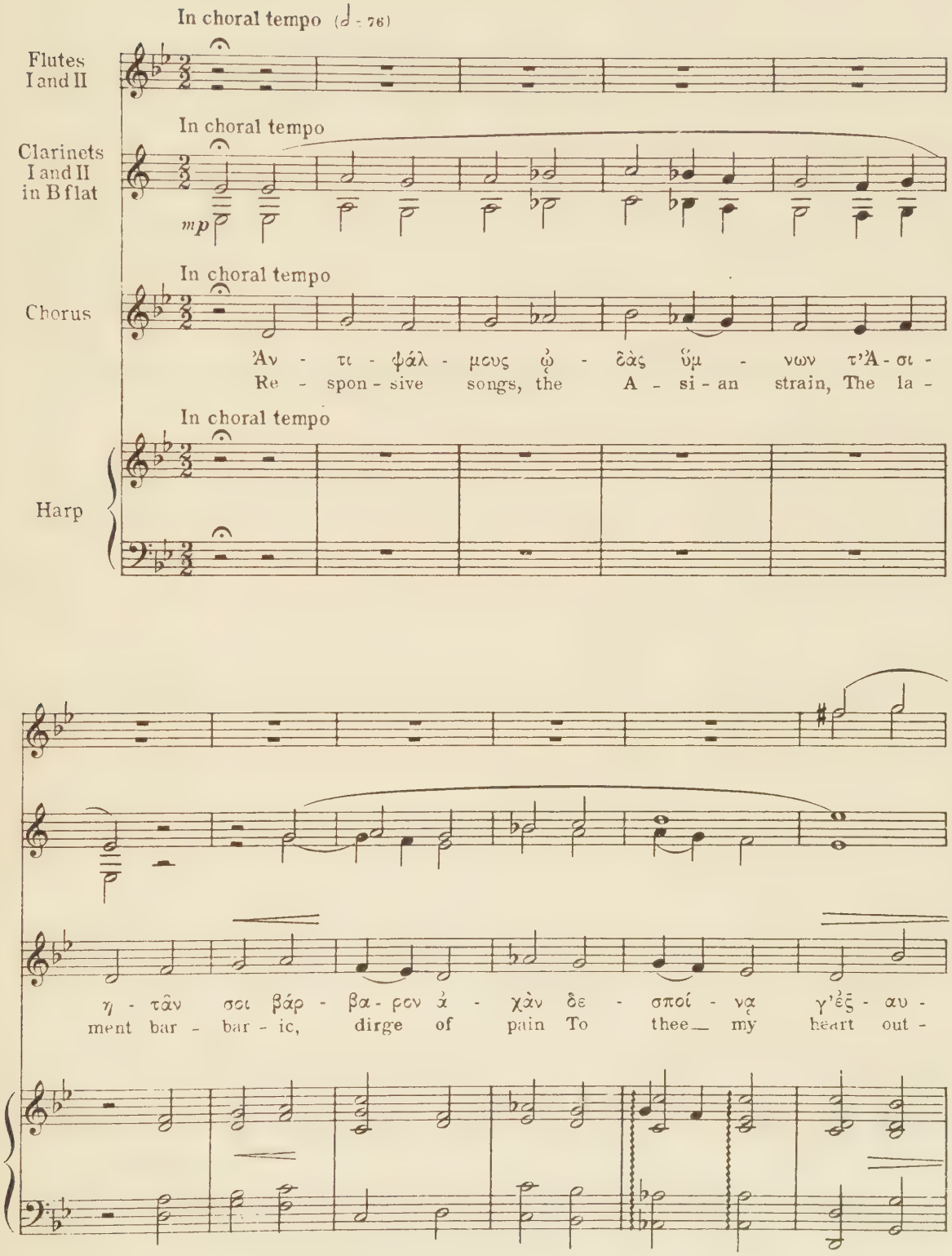

ον ὅ - σι - ον ὁ - σί - ας χλῃ - δού - χου δού - λα πέμ - πω,
maid - en mod - est way, while serv - ing the pure Key - bear - er

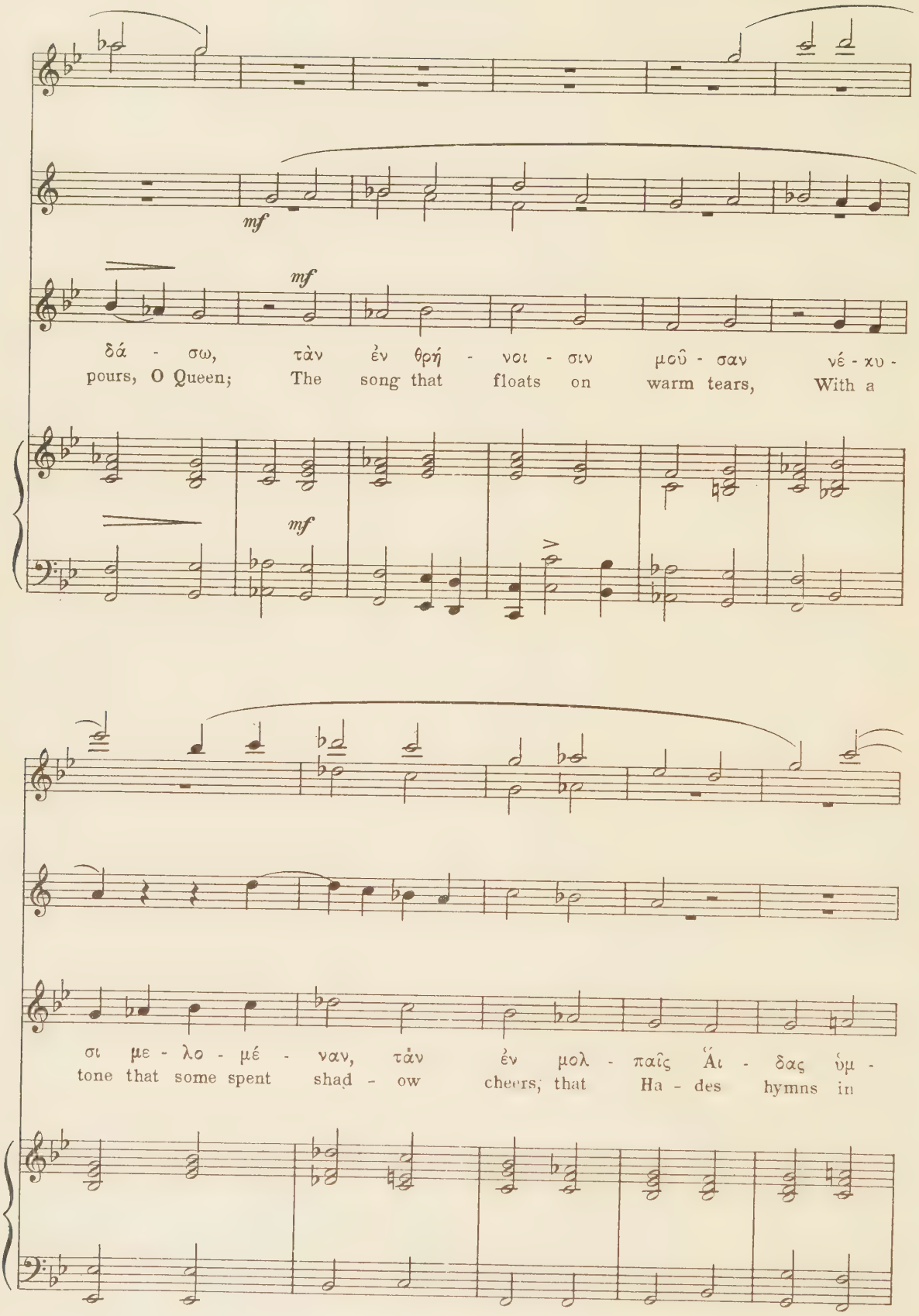

mf
mf
mf
Ἑλ - λά - δος εὐ - ίπ - που πύρ - γους καὶ
Far strayed from steed - fond Hel - las' towr's, And
mf

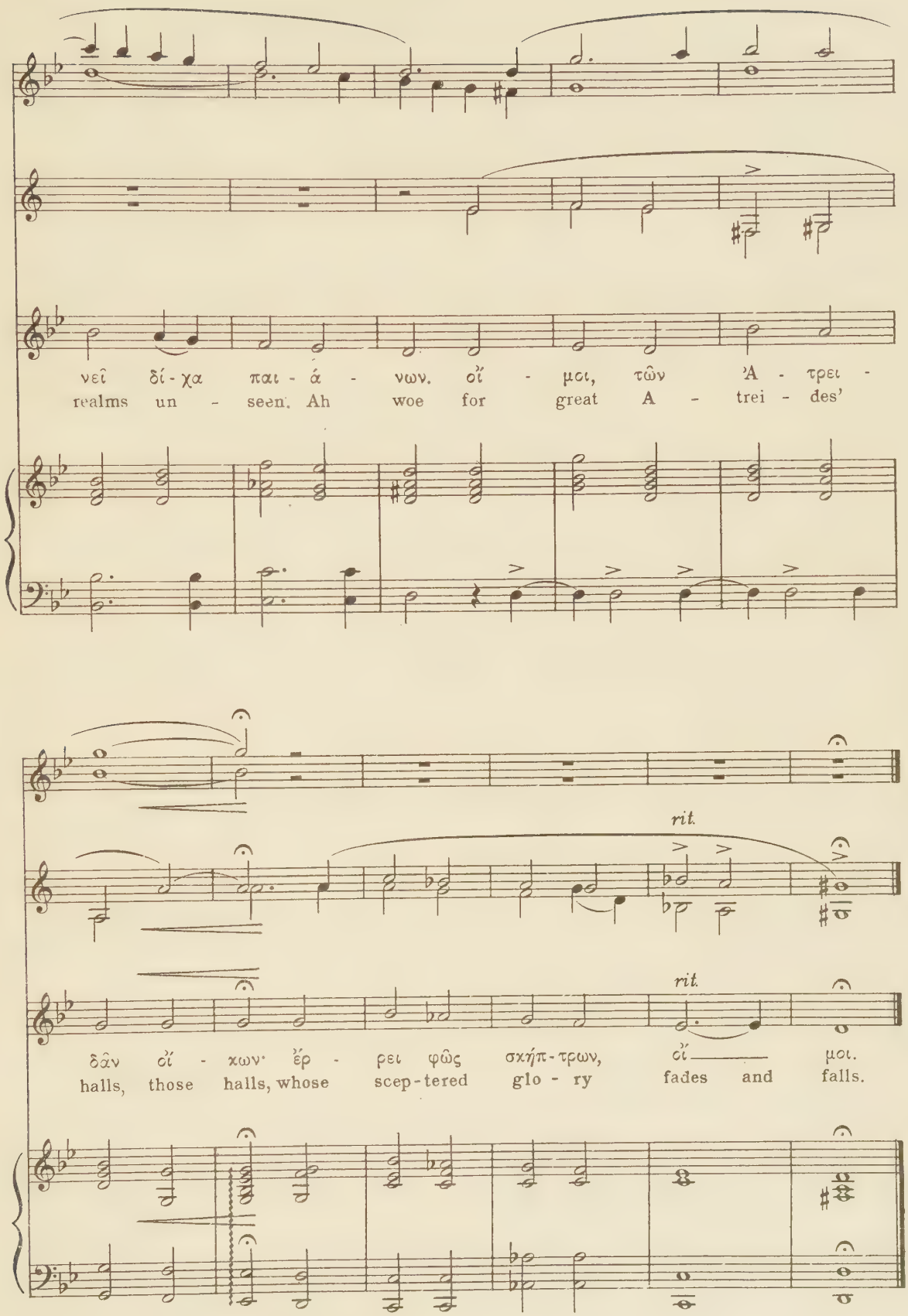

τεί - χη χόρ - των τ'εὐ - δέν - δρων ἐξ - αλ - λά - ξασ' Εὐ -
walls and gar - dens, or - chard bow'rs That lean Eu - ro - tas'—
p
ρώ - παν, πα - τρῴ - ων οἴ - κων ἕ - δρας.—
wave to meet, Mine old an - ces - tral seat.—

Nº 2. Lines 179-188: Chorus

ἀντιψάλμους ᾠδάς "Responsive songs"

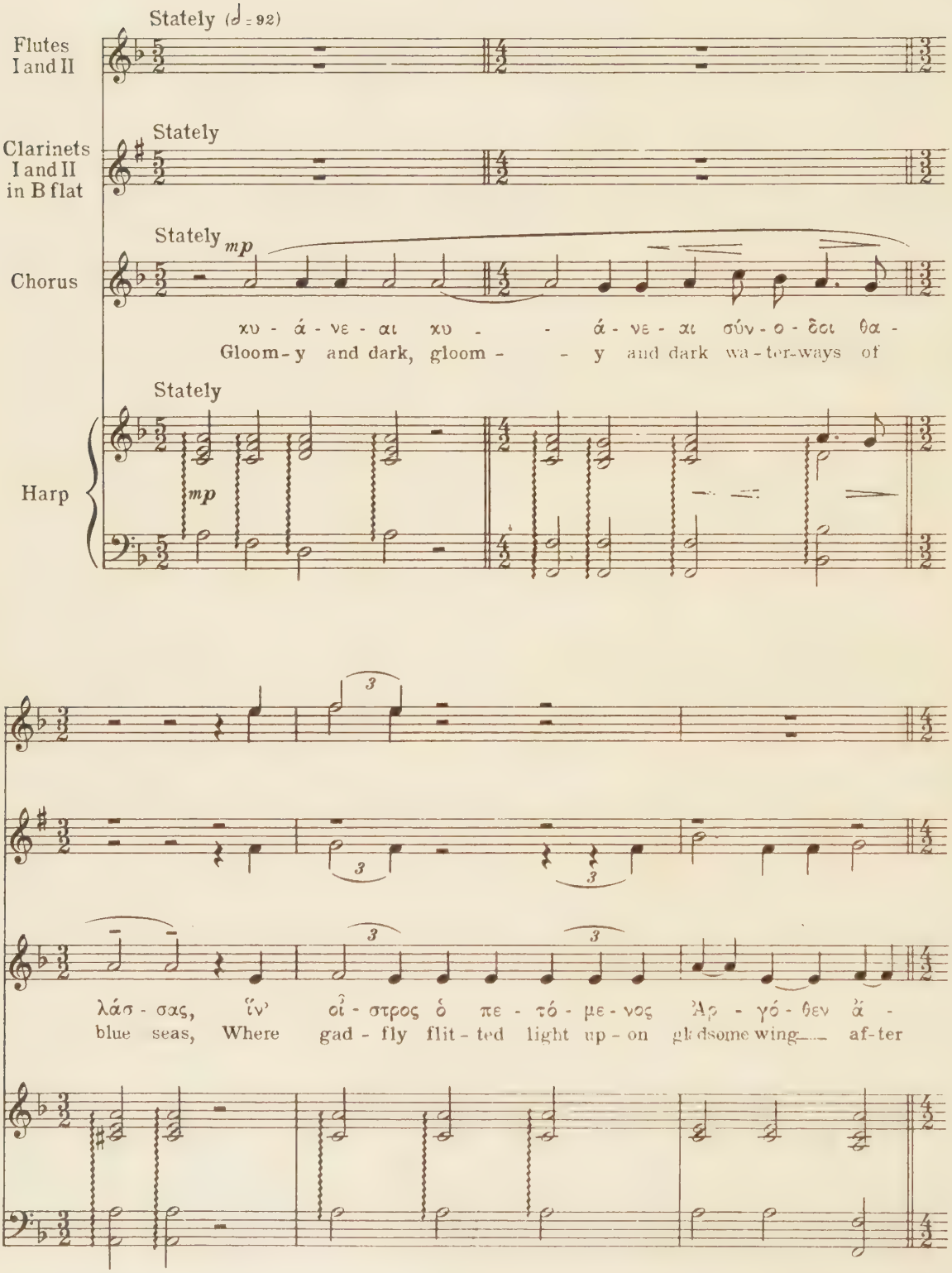


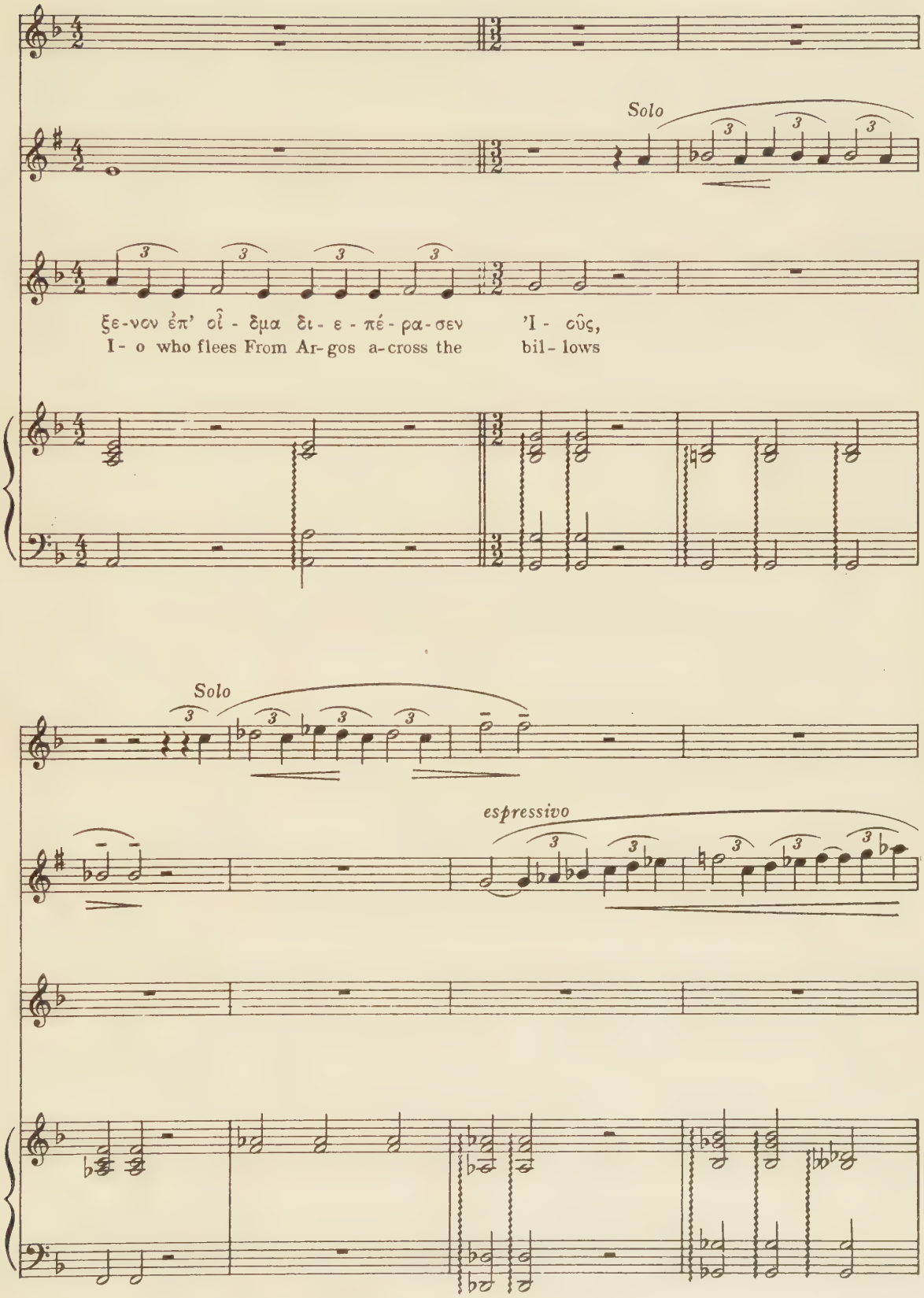

mf
mf
mf
δά - σω, τὰν ἐν θρή - νοι - σιν μοῦ - σαν νέ - κυ -
pours, O Queen; The song that floats on warm tears, With a
σι με - λο - μέ - ναν, τὰν ἐν μολ - παῖς Ἄι - δας ὑμ -
tone that some spent shad - ow cheers, that Ha - des hymns in

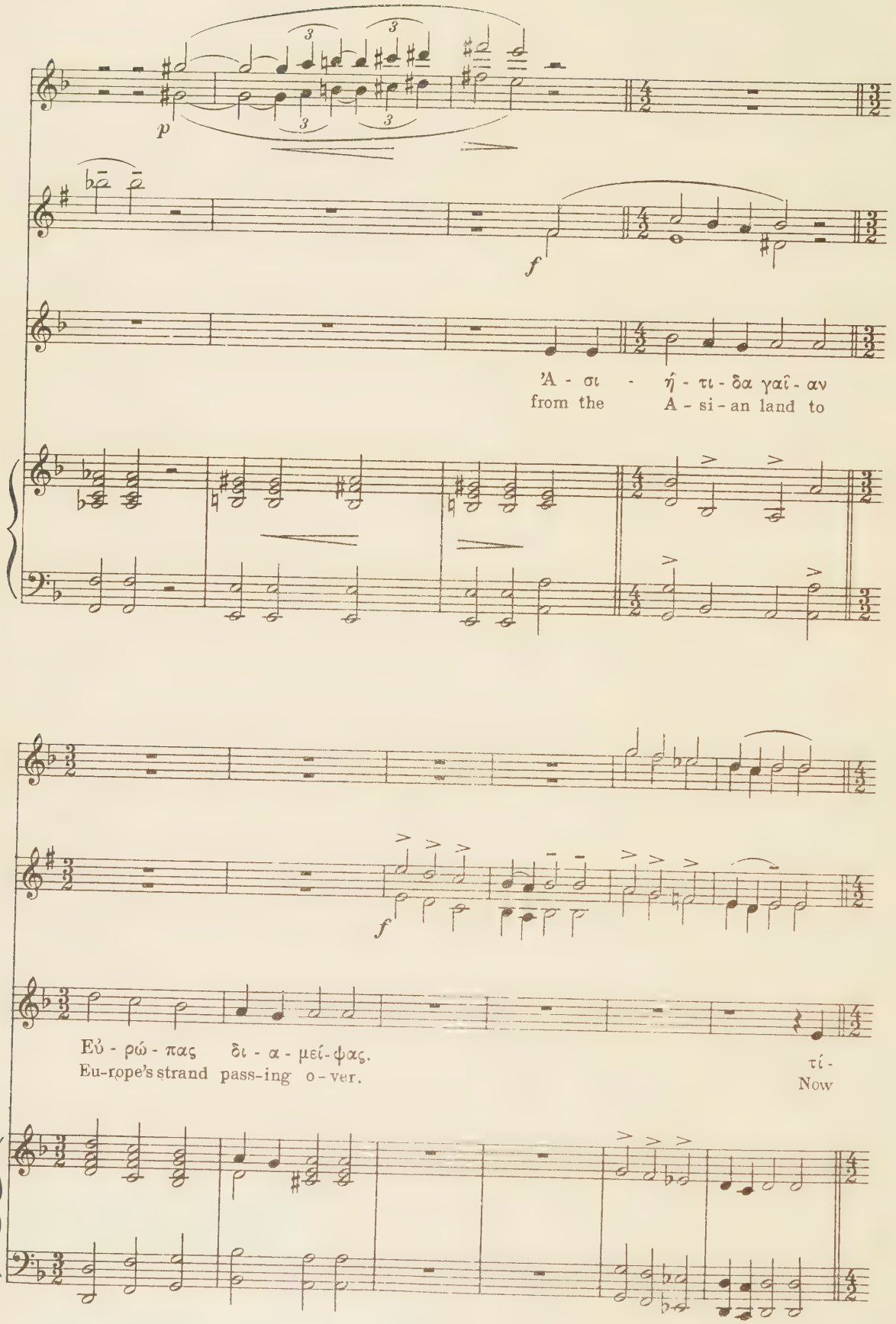

νεῖ δί - χα παι - ά - νων. οἴ - μοι, τῶν Ἀ - τρει -
realms un - seen. Ah woe for great A - trei - des'
rit.
rit.
δᾶν οἴ - κων· ἔρ - ρει φῶς σκήπ - τρων, οἴ μοι.
halls, those halls, whose scep - tered glo - ry fades and falls.

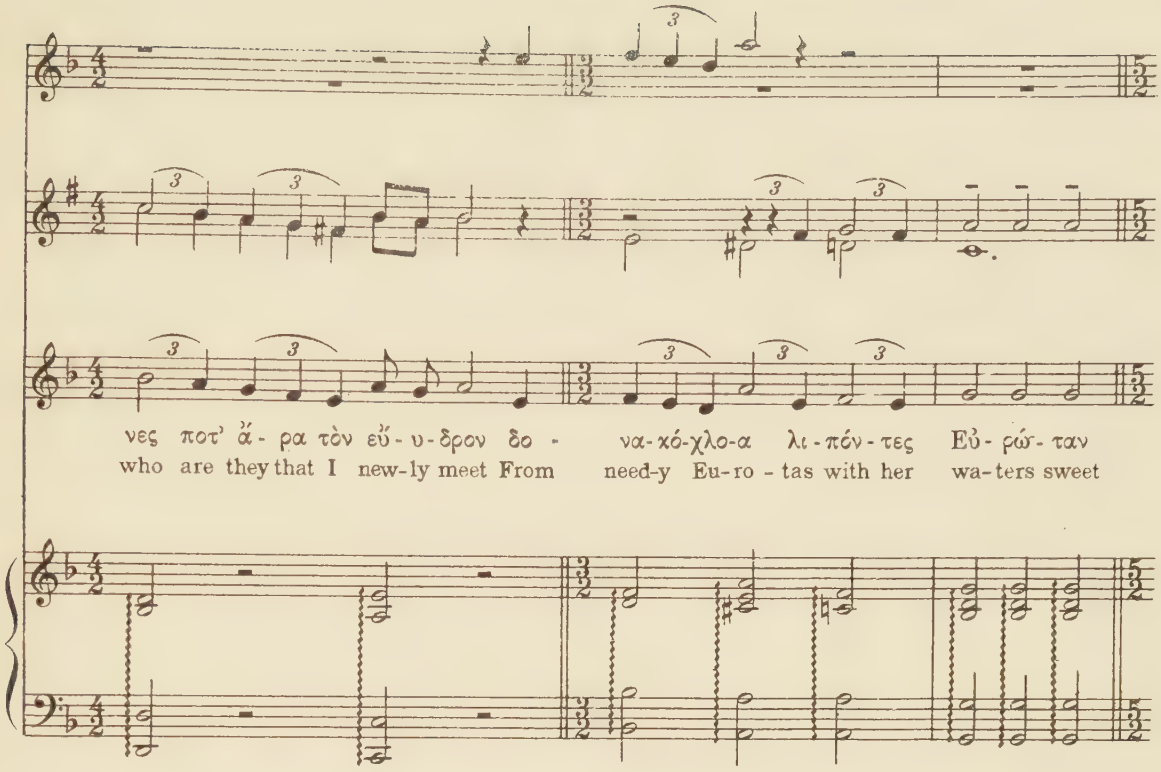
№3. Lines 392-406: Chorus, Strophe I

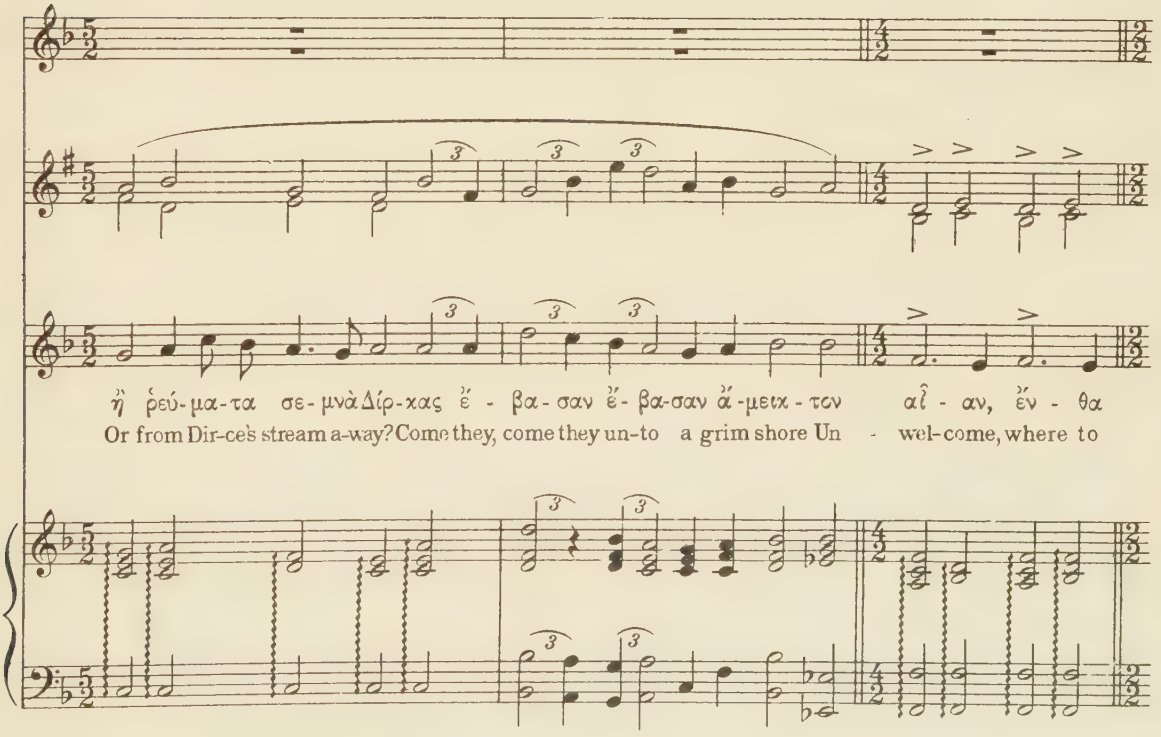
κυάνεαι κυάνεαι "Gloomy and Dark"

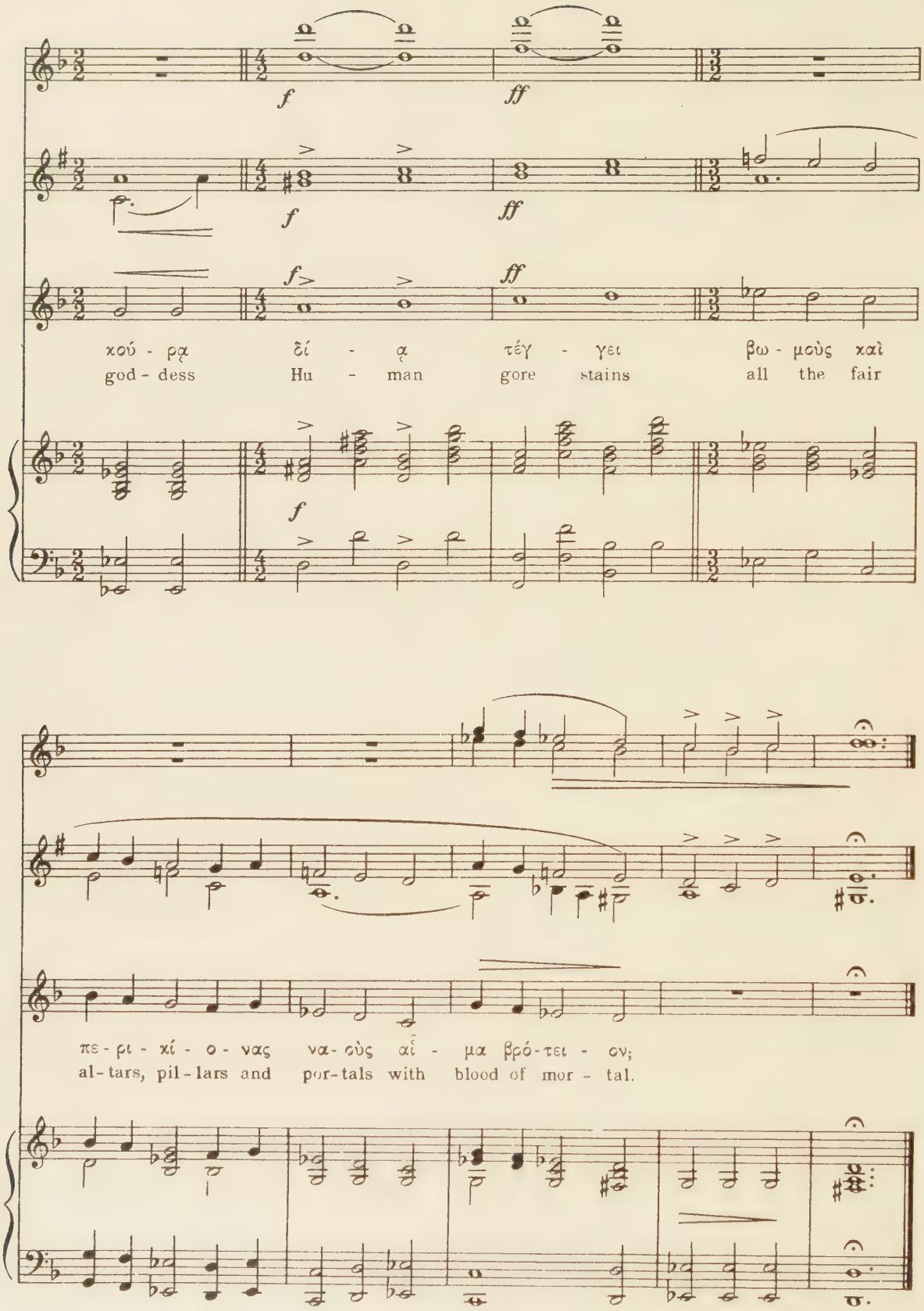



Solo
ξε-νον ἐπ' οἶ - δμα δι - ε - πέ - ρα - σεν 'I - οὖς,
I - o who flees From Ar-gos a-cross the bil - lows
Solo
espressivo


p
f
'A - σι - ή - τι - δα γαῖ - αν
from the A - si - an land to
f
Εὐ - ρώ - πας δι - α - μεί - ψας.
Eu-rope's strand pass-ing o-ver.
τί -
Now

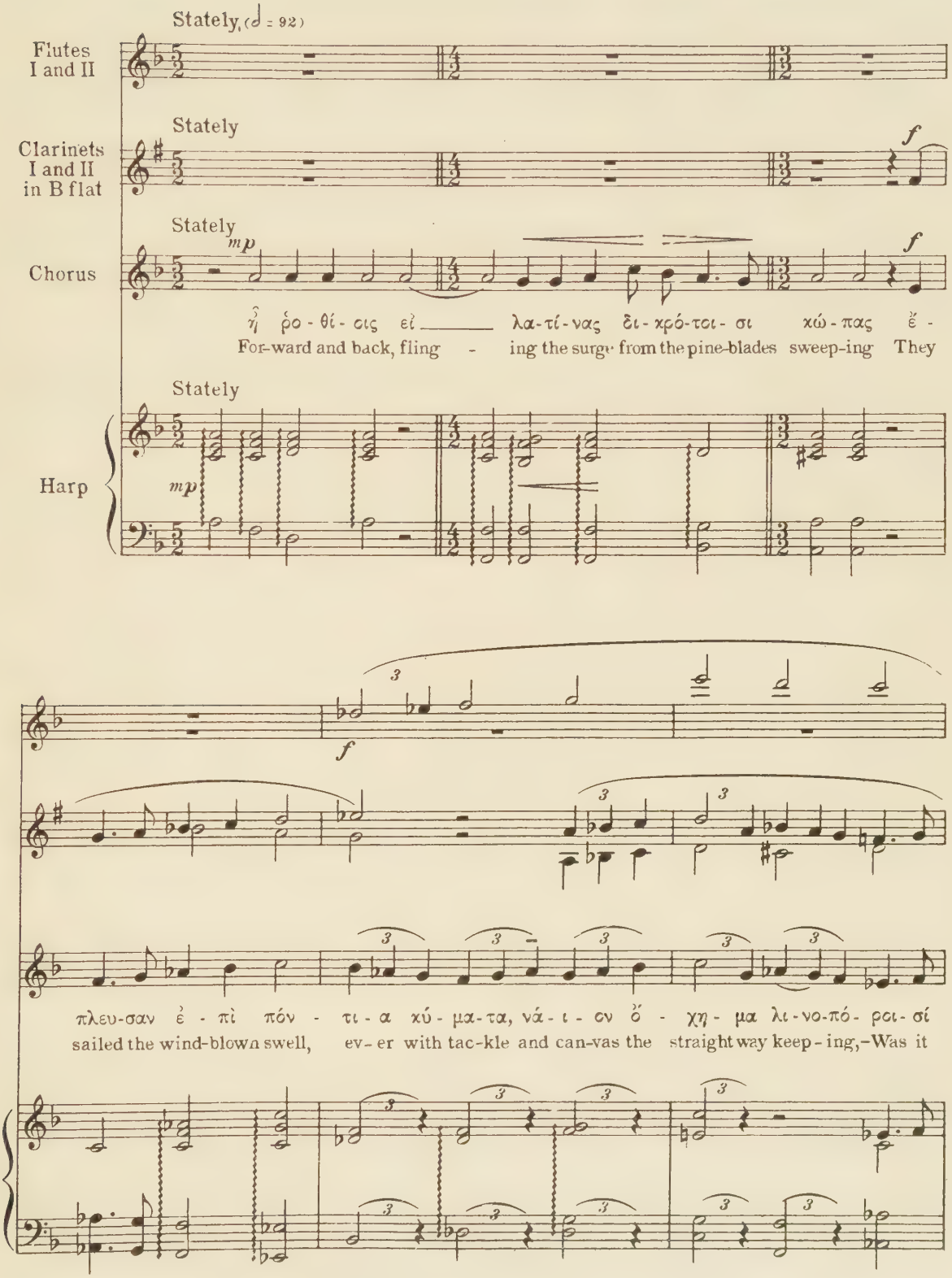

νες ποτ' ἄ - ρα τὸν εὔ - υ - δρον δο - να-χό-χλο-α λι - πόν - τες Εὐ - ρώ - ταν
who are they that I new-ly meet From need-y Eu-ro - tas with her wa-ters sweet

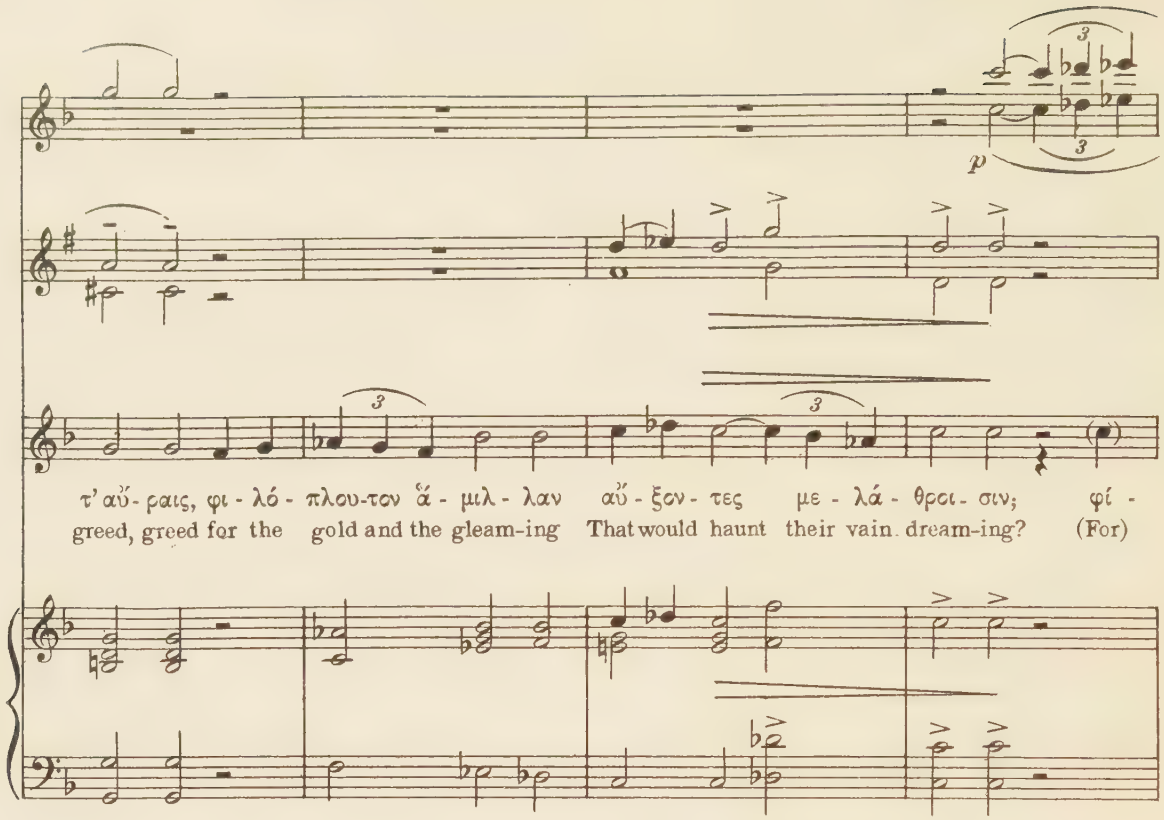

ἢ ῥεύ-μα-τα σε-μνὰ Δίρ-χας ἔ - βα - σαν ἔ - βα-σαν ἄ-μειτ - τον αἶ - αν, ἔν - θα
Or from Dir-ce's stream a-way? Come they, come they un-to a grim shore Un - wel-come, where to

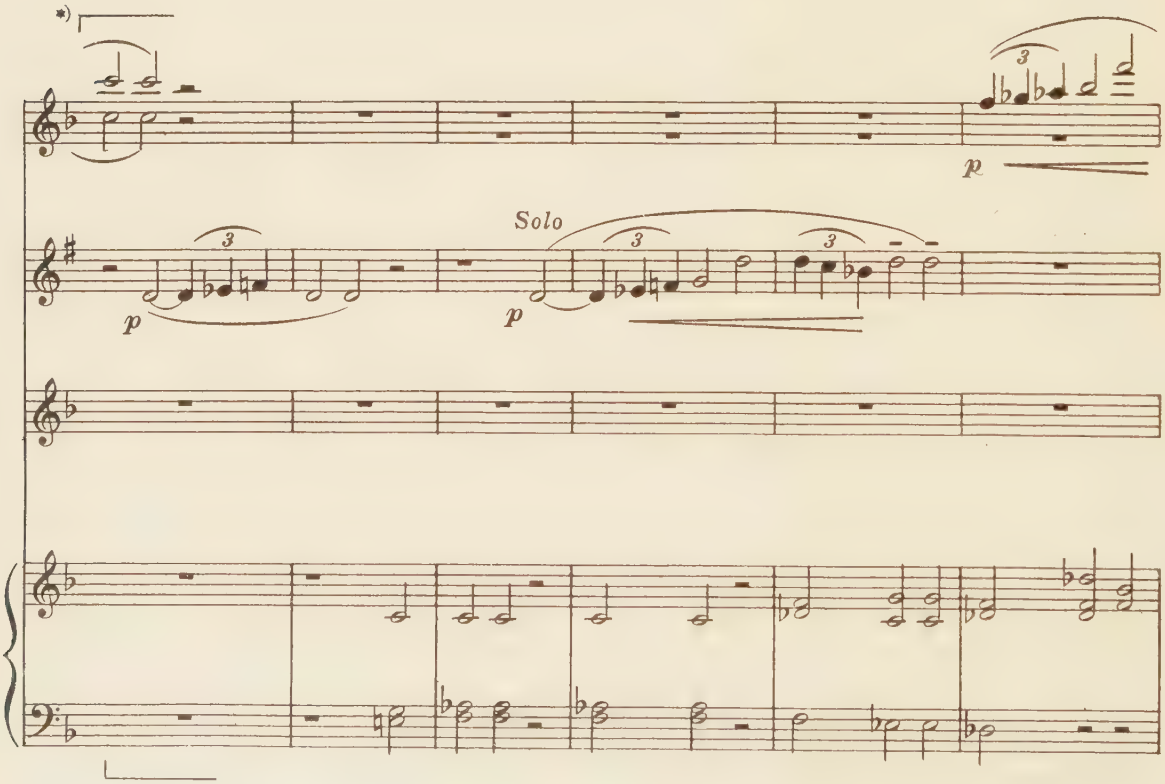

f
ff
χού - ρᾳ δί - ᾳ τέγ - γει βω - μοὺς καὶ
god - dess Hu - man gore stains all the fair
πε - ρι - κί - ο - νας να - οὺς αἷ - μα βρό - τει - ον;
al - tars, pil - lars and por - tals with blood of mor - tal.

№ 4. Lines 407-420: Chorus, Antistrophe I

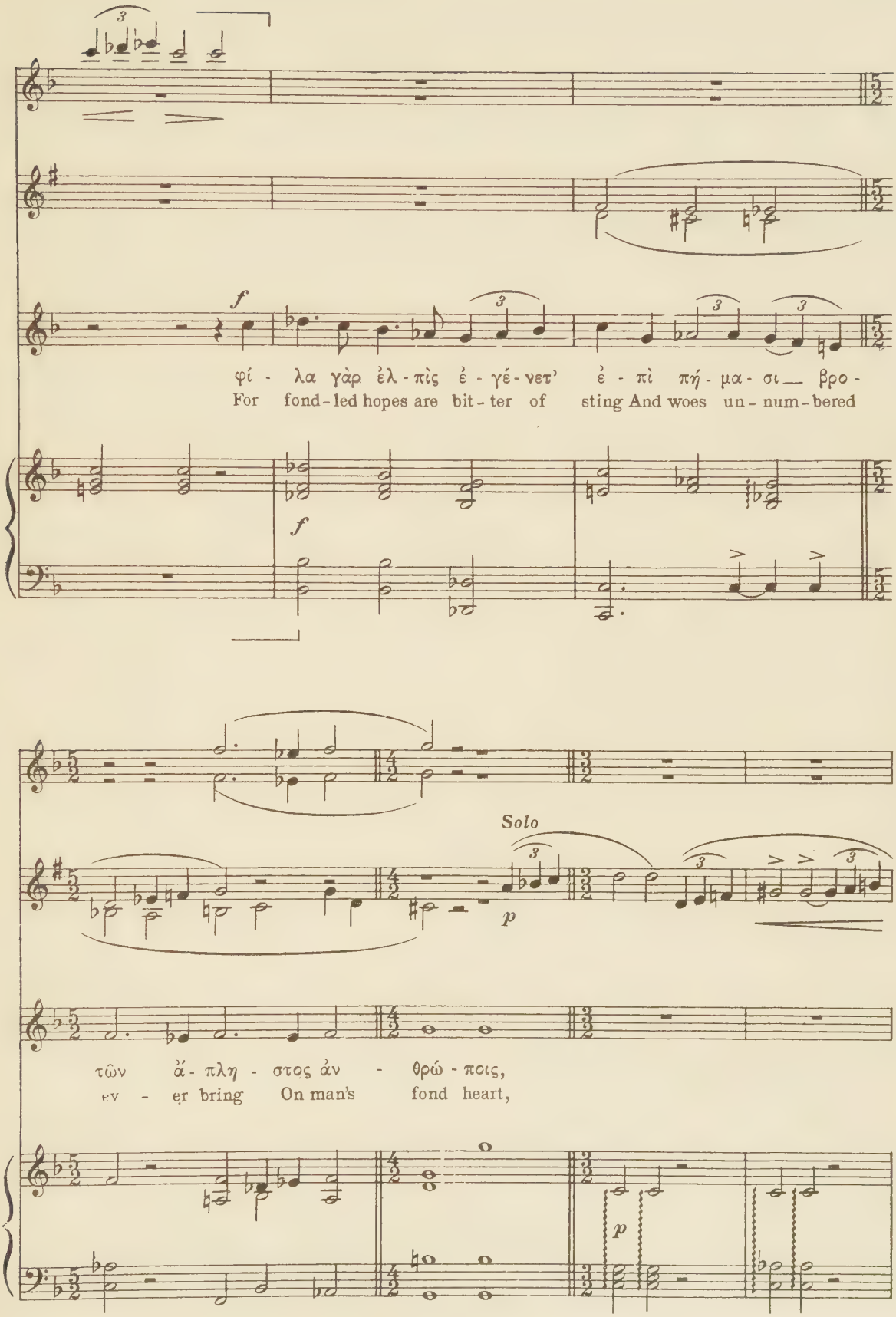
ἦ ῥοθίοις εἰλατίνας "Forward and Back"

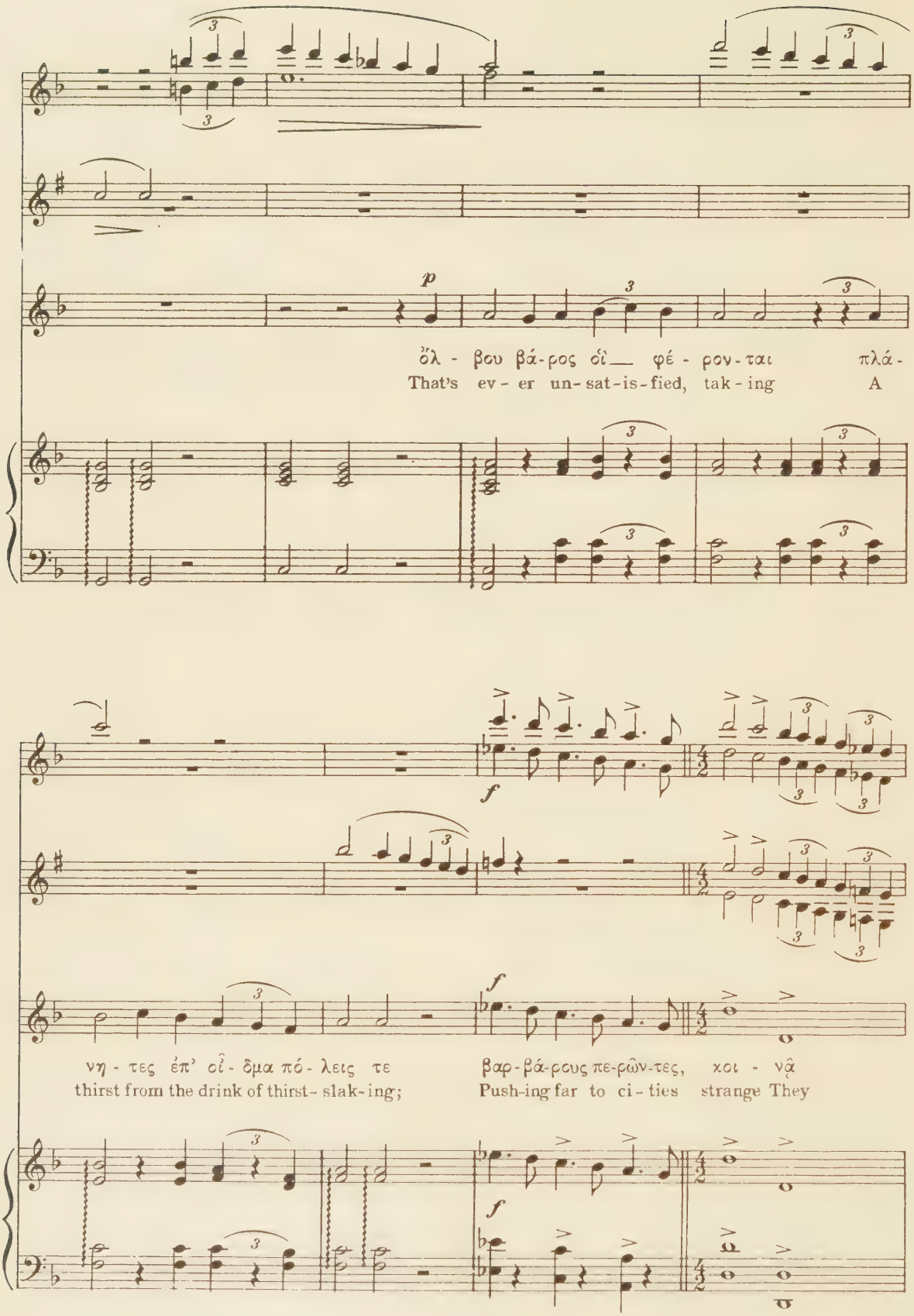


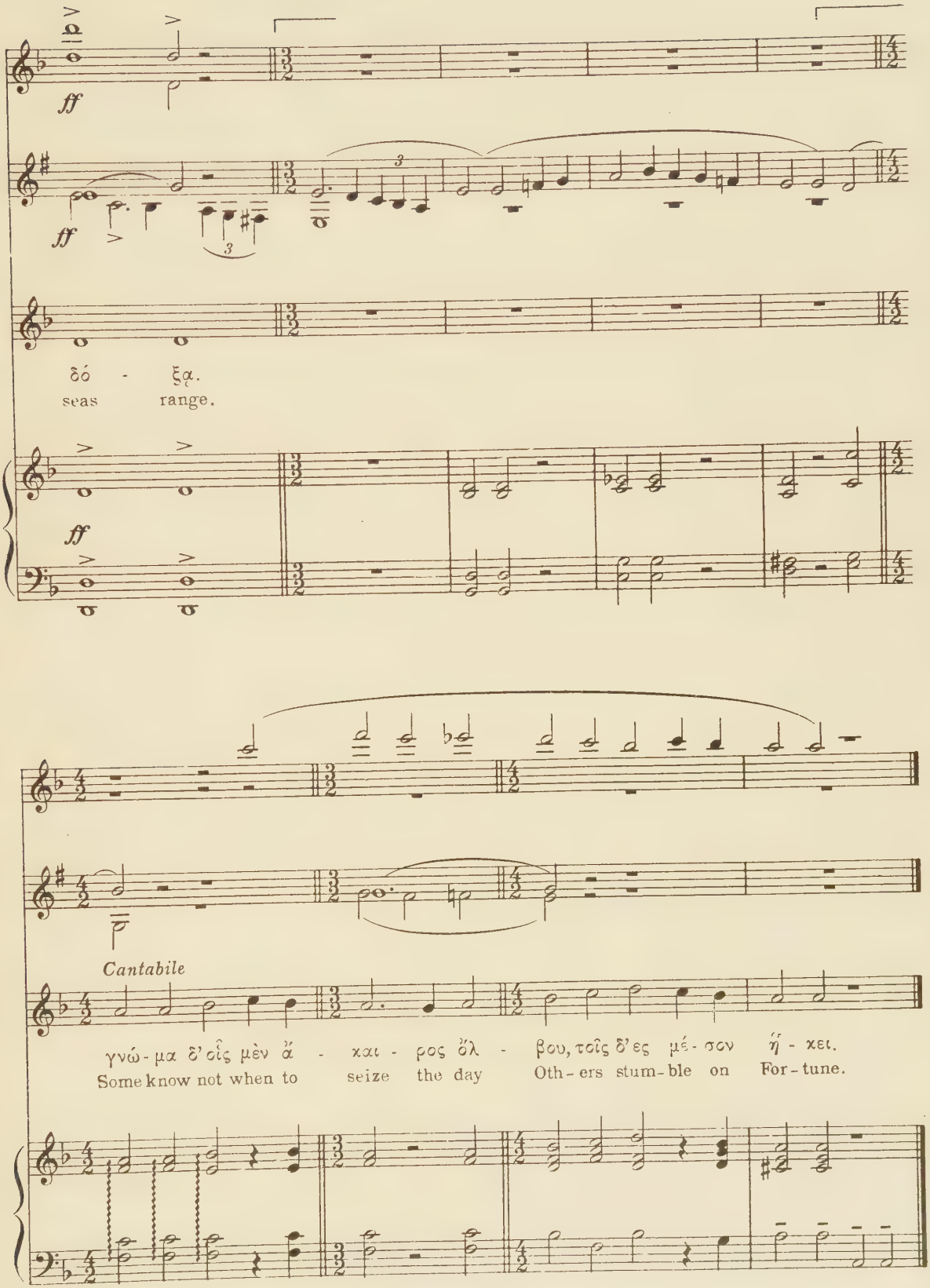




*) *When this cut is made the flute parts in the preceding measure must be omitted and the quarter note in parenthesis must be sung.*

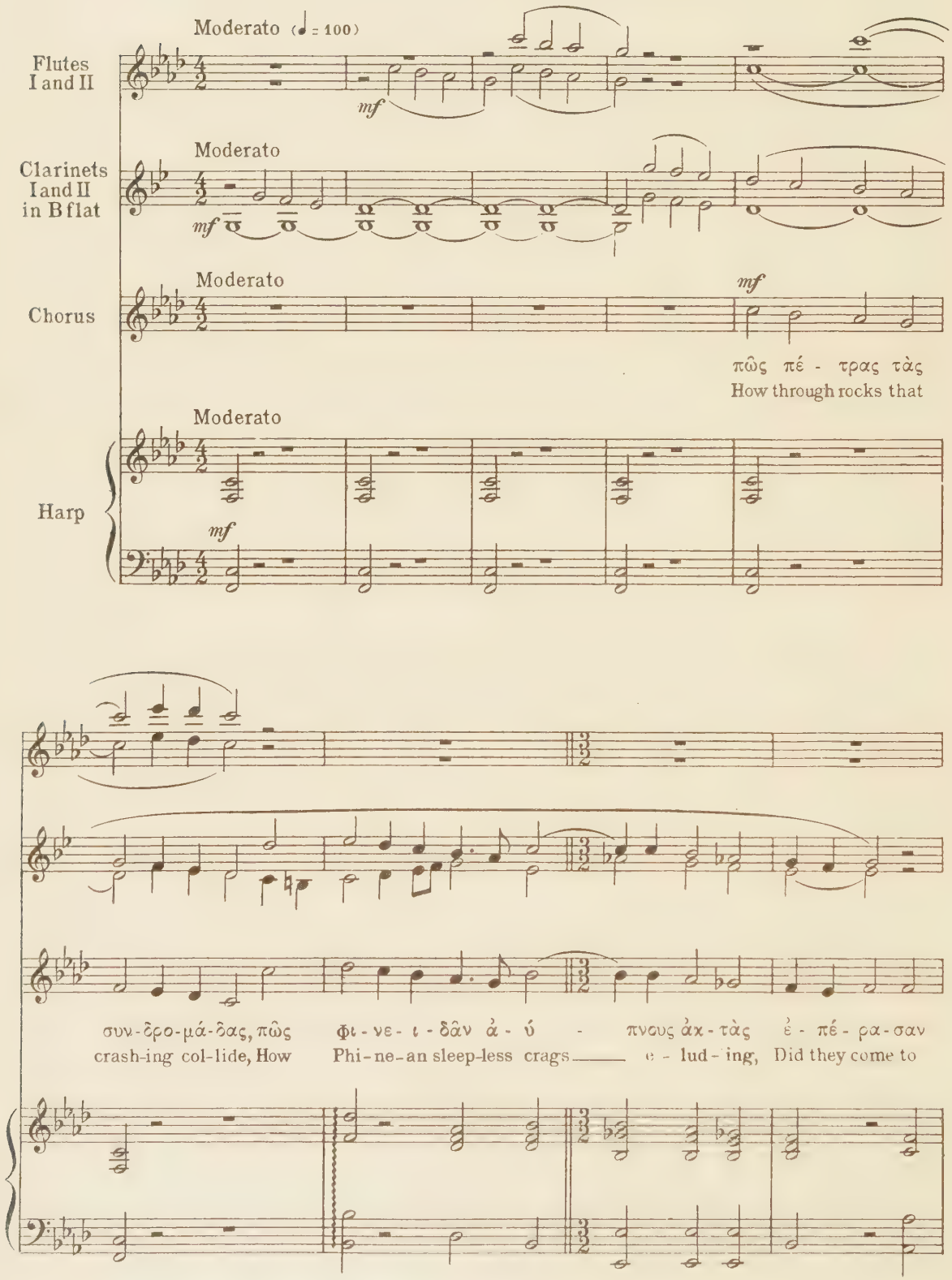

φί - λα γὰρ ἐλ - πὶς ἐ - γέ - νετ' ἐ - πὶ πή - μα - σι βρο -
For fond - led hopes are bit - ter of sting And woes un - num - bered
Solo
τῶν ἄ - πλη - στος ἀν - θρώ - ποις,
ev - er bring On man's fond heart,

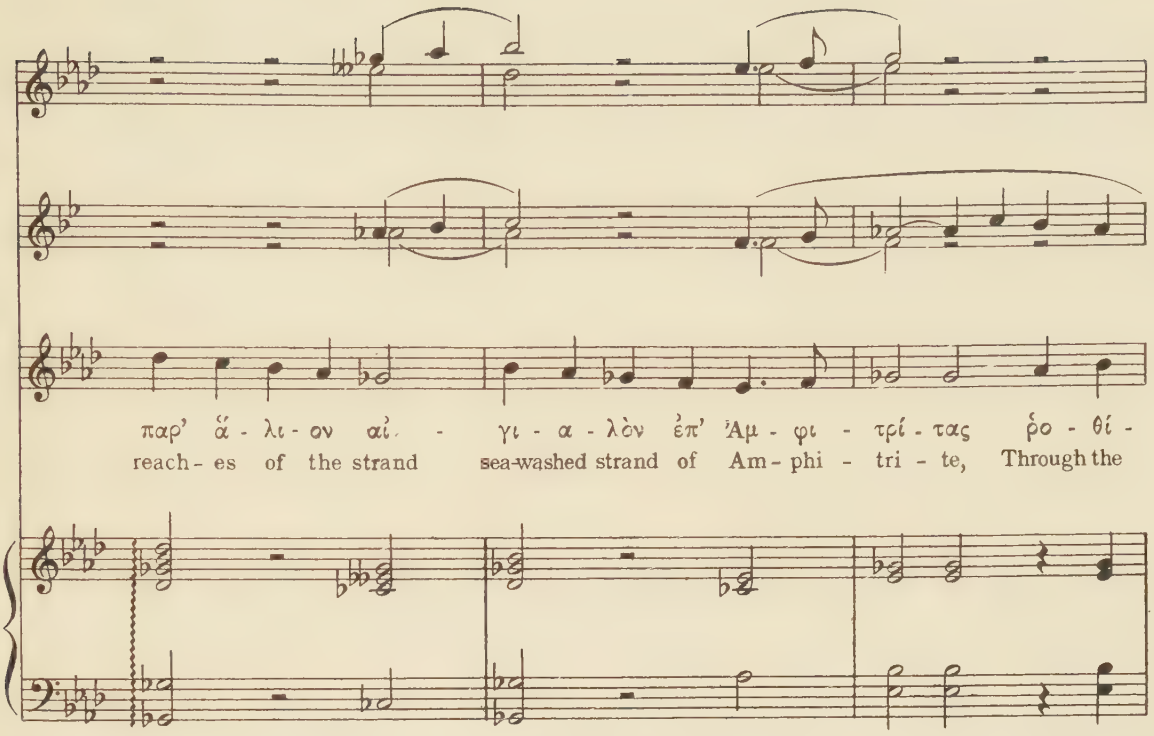

ὅλ - βου βά-ρος οἱ φέ - ρον-ται πλά-
That's ev - er un-sat-is-fied, tak - ing A
νη - τες ἐπ' οἶ - δμα πό - λεις τε
thirst from the drink of thirst - slak-ing;
βαρ-βά-ρους πε-ρῶν-τες, χοι - νᾷ
Push-ing far to ci - ties strange They

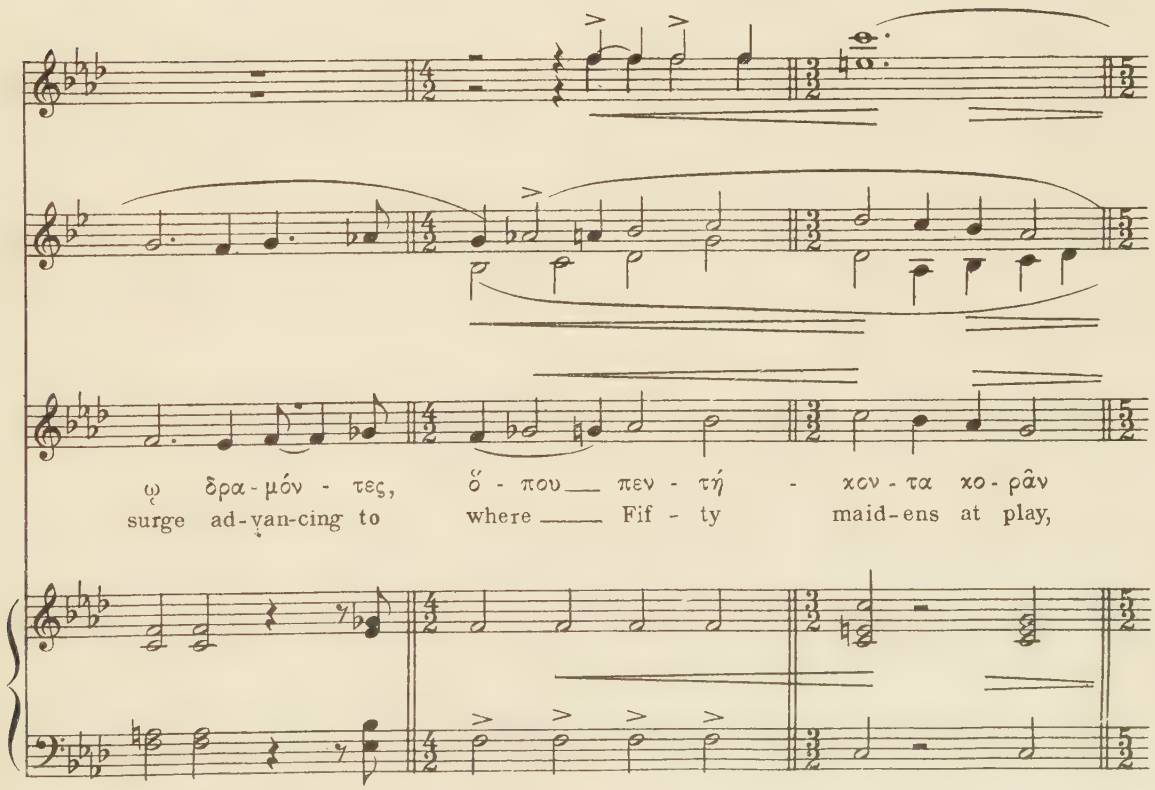

ff
ff
δό - ξα.
seas range.
ff
Cantabile
γνώ - μα δ'οἷς μὲν ἄ - χαι - ρος ὅλ - βου, τοῖς δ'ες μέ - σον ἥ - χει.
Some know not when to seize the day Oth - ers stum - ble on For - tune.

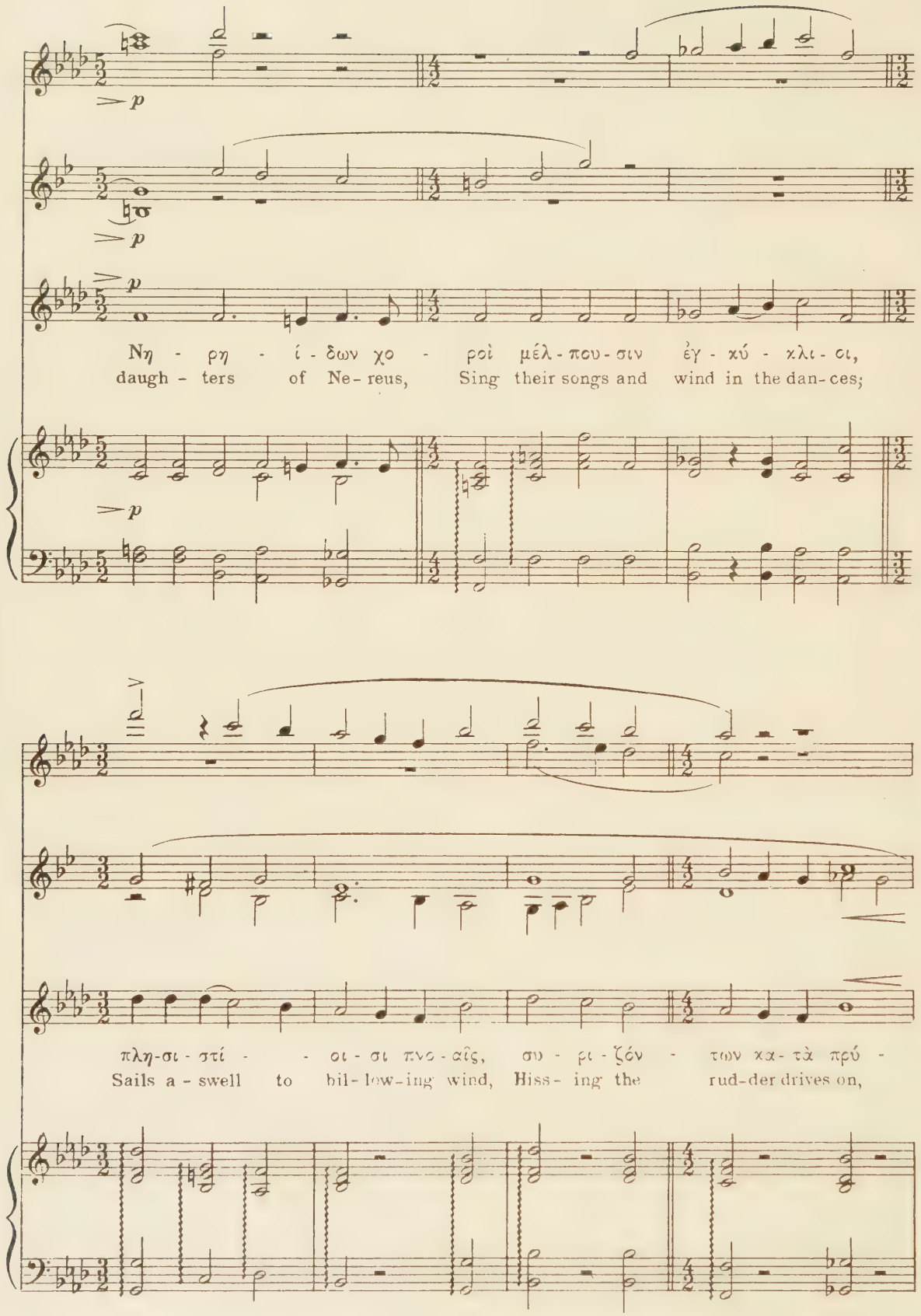
Nº 5. Lines 421-438: Chorus, Strophe II

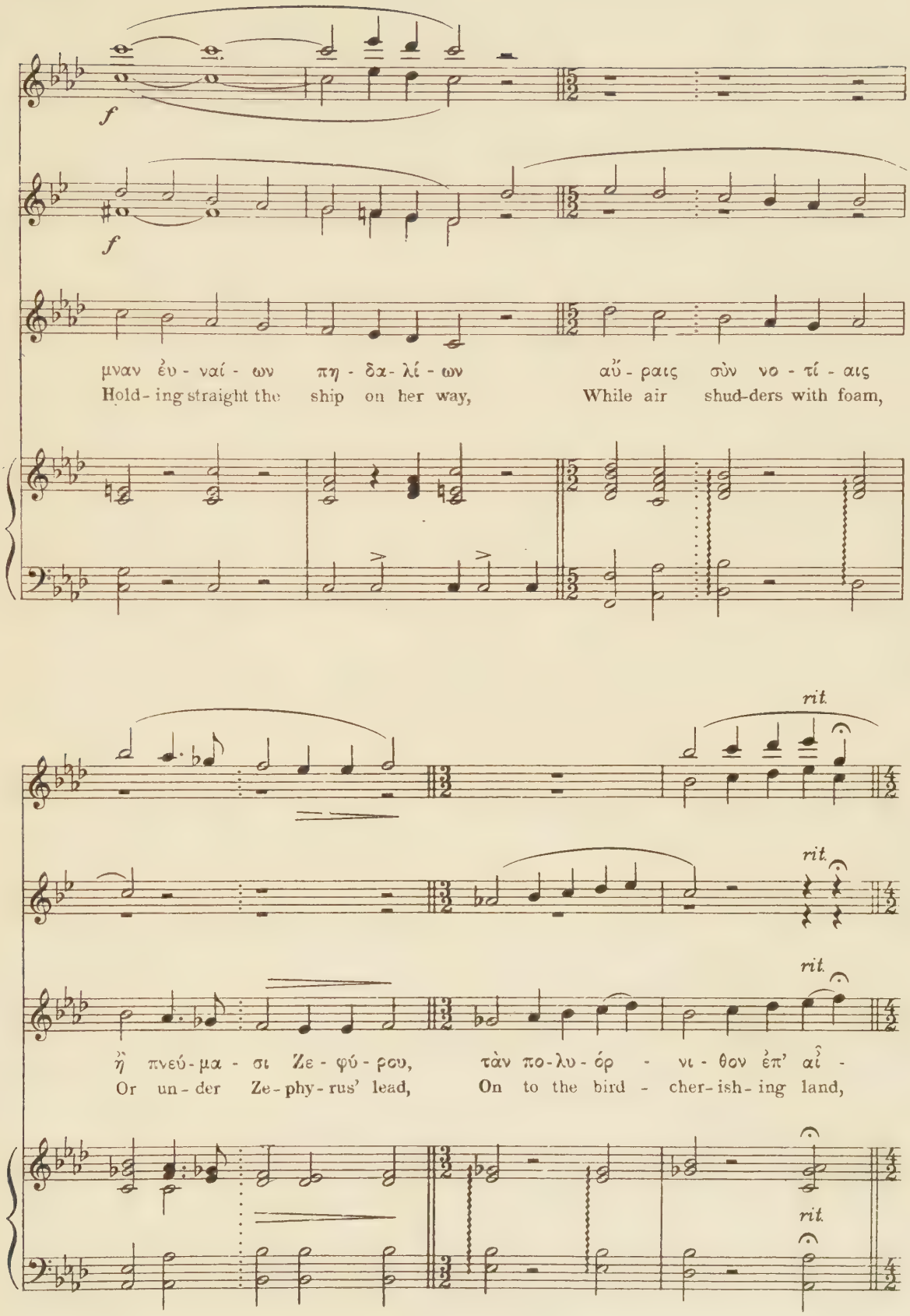
πῶς πέτρας τὰς συνδρομάδας "How through rocks"

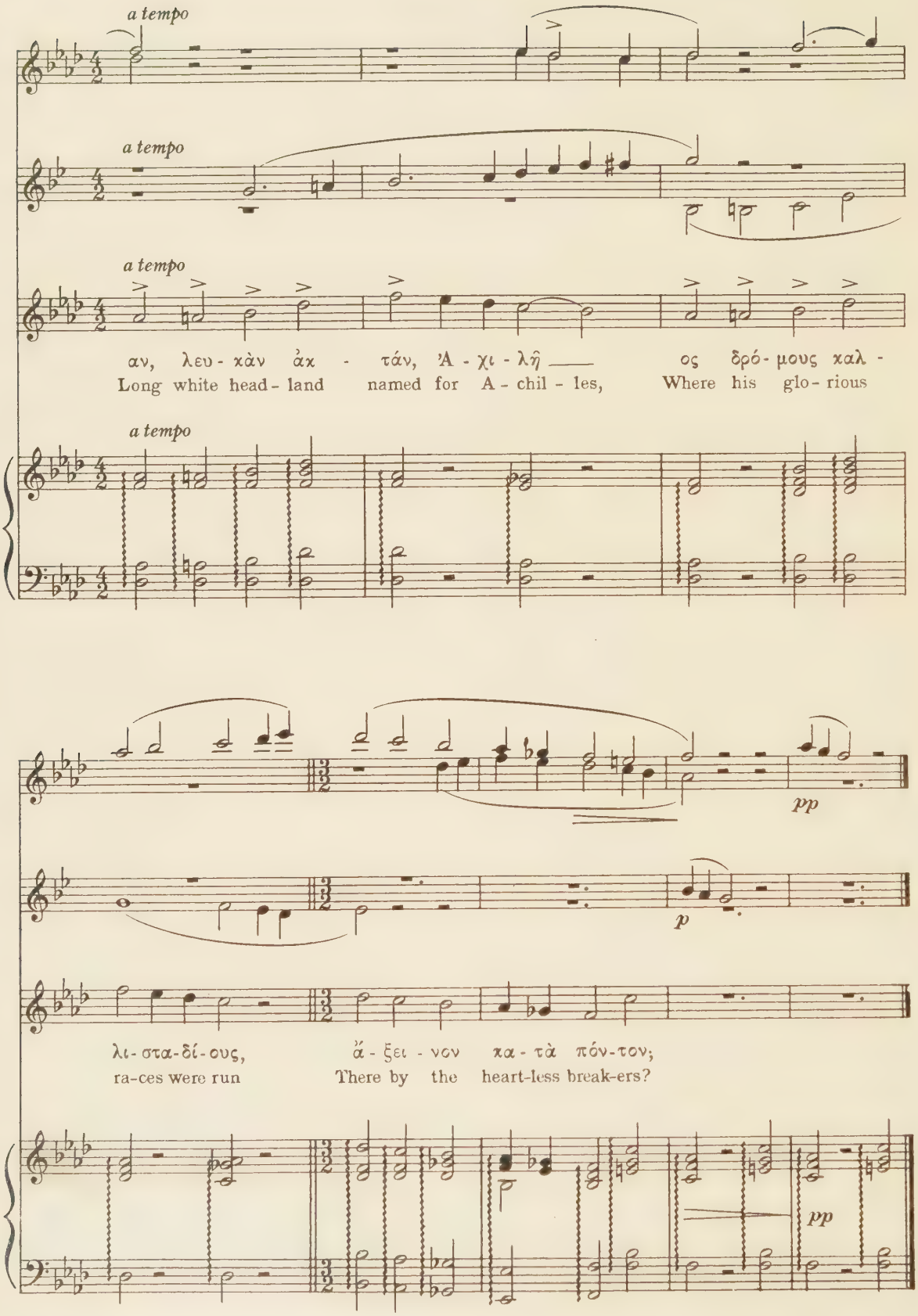



παρ' ἄ - λι - ον αἰ - γι - α - λὸν ἐπ' Ἀμ - φι - τρί - τας ῥο - θί -
reach - es of the strand sea-washed strand of Am - phi - tri - te, Through the


ῳ δρα - μόν - τες, ὅ - που πεν - τή - κον - τα κο - ρᾶν
surge ad - van - cing to where Fif - ty maid - ens at play,

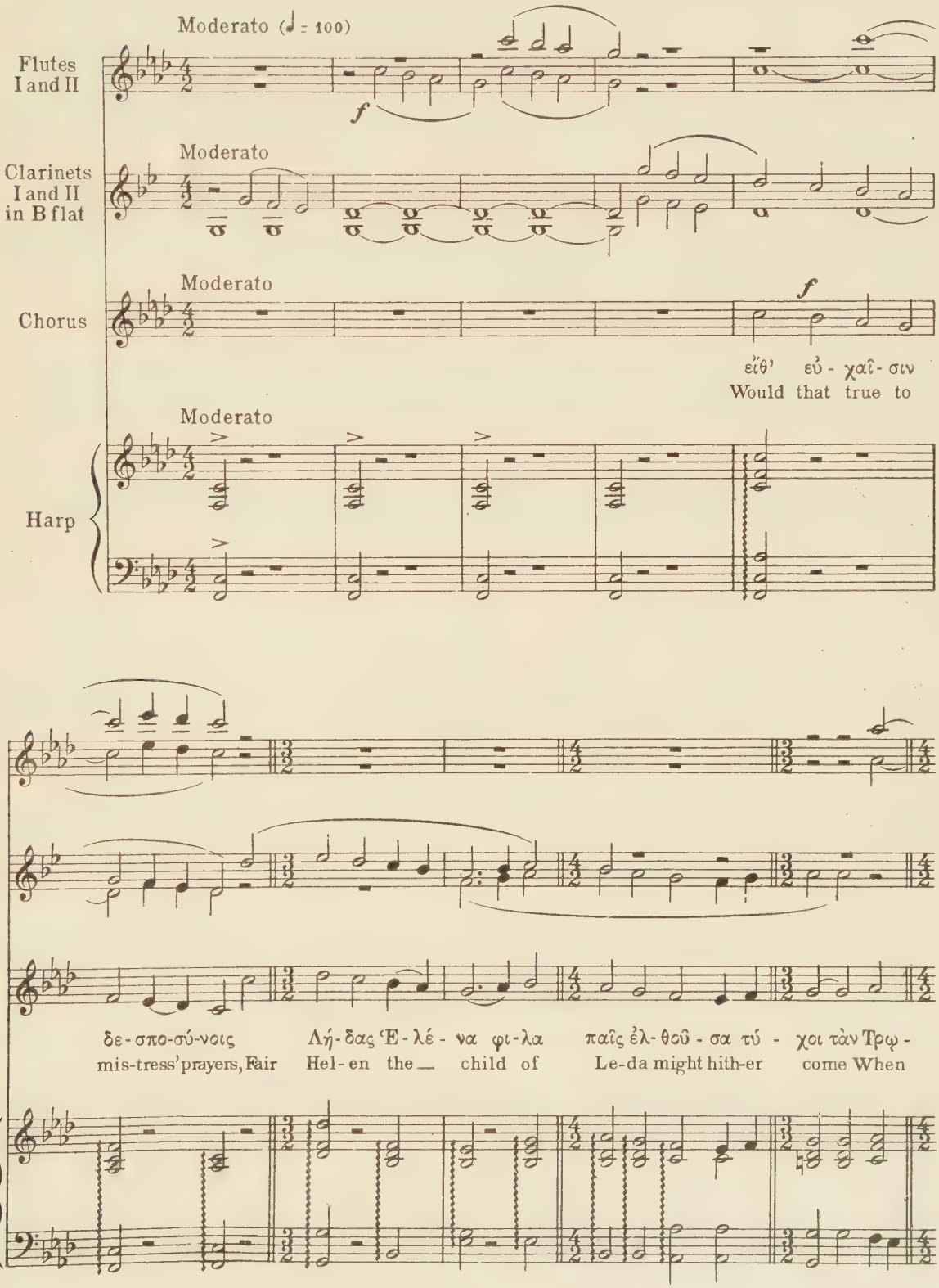

Νη - ρη - ί - δων χο - ροὶ μέλ - που - σιν ἐγ - κύ - κλι - οι,
daugh - ters of Ne - reus, Sing their songs and wind in the dan - ces;
πλη-σι - στί - οι - σι πνο - αῖς, συ - ρι - ζόν - των κα - τὰ πρύ -
Sails a - swell to bil - low - ing wind, Hiss - ing the rud - der drives on,

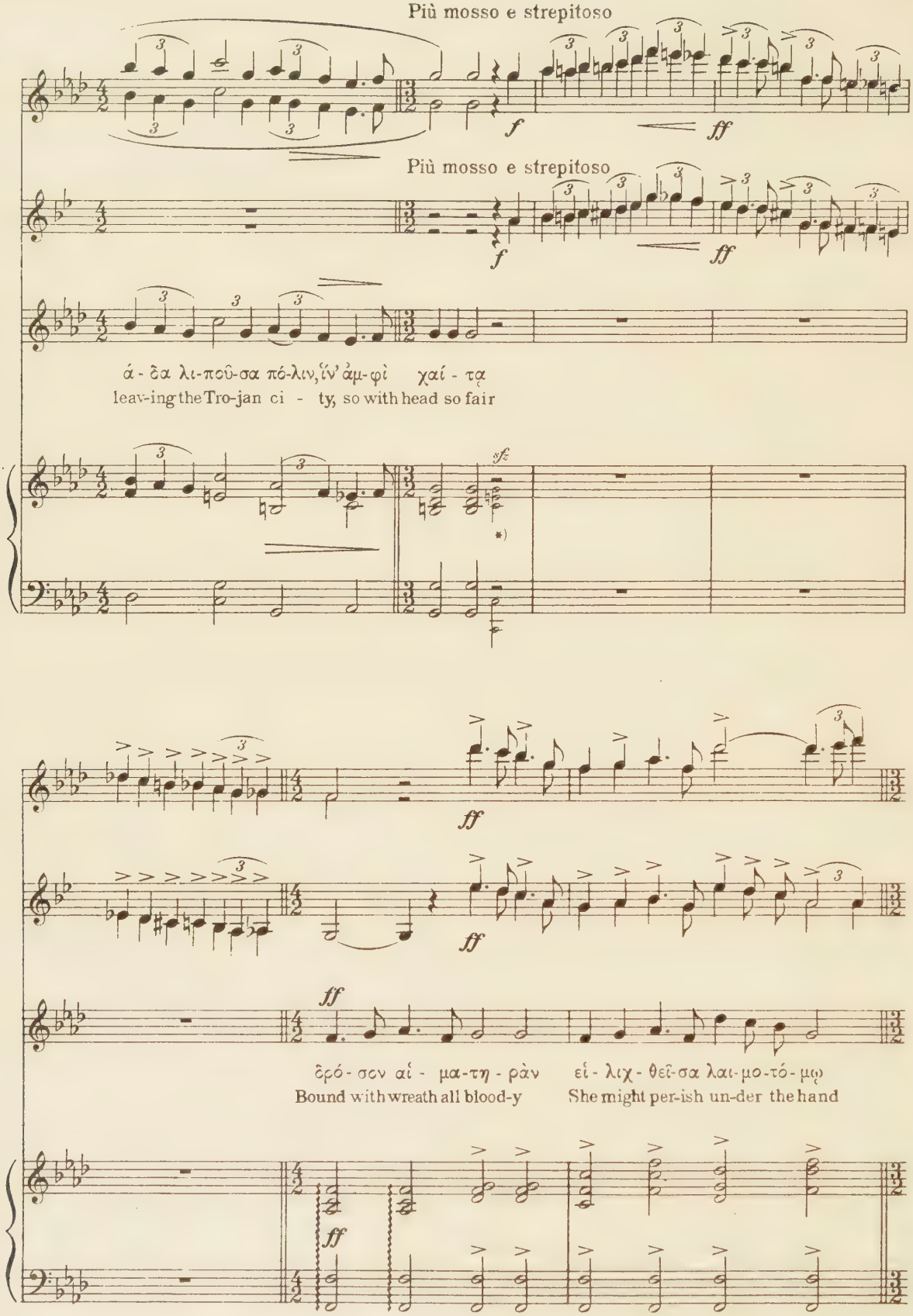

f
f
μναν εὐ - ναί - ων πη - δα - λί - ων αὔ - ραις σὺν νο - τί - αις
Hold - ing straight the ship on her way, While air shud-ders with foam,
rit.
rit.
rit.
ἢ πνεύ - μα - σι Ζε - φύ - ρου, τὰν πο-λυ - όρ - νι - θον ἐπ' αἶ -
Or un - der Ze - phy - rus' lead, On to the bird - cher-ish - ing land,
rit.


a tempo
a tempo
a tempo
a tempo
αν, λευ - κὰν ἀκ - τάν, Ἀ - χι - λῆ ___ ος δρό - μους καλ -
Long white head - land named for A - chil - les, Where his glo - rious
pp
p
λι - στα - δί - ους, ἄ - ξει - νον κα - τὰ πόν - τον;
ra-ces were run There by the heart-less break-ers?
pp

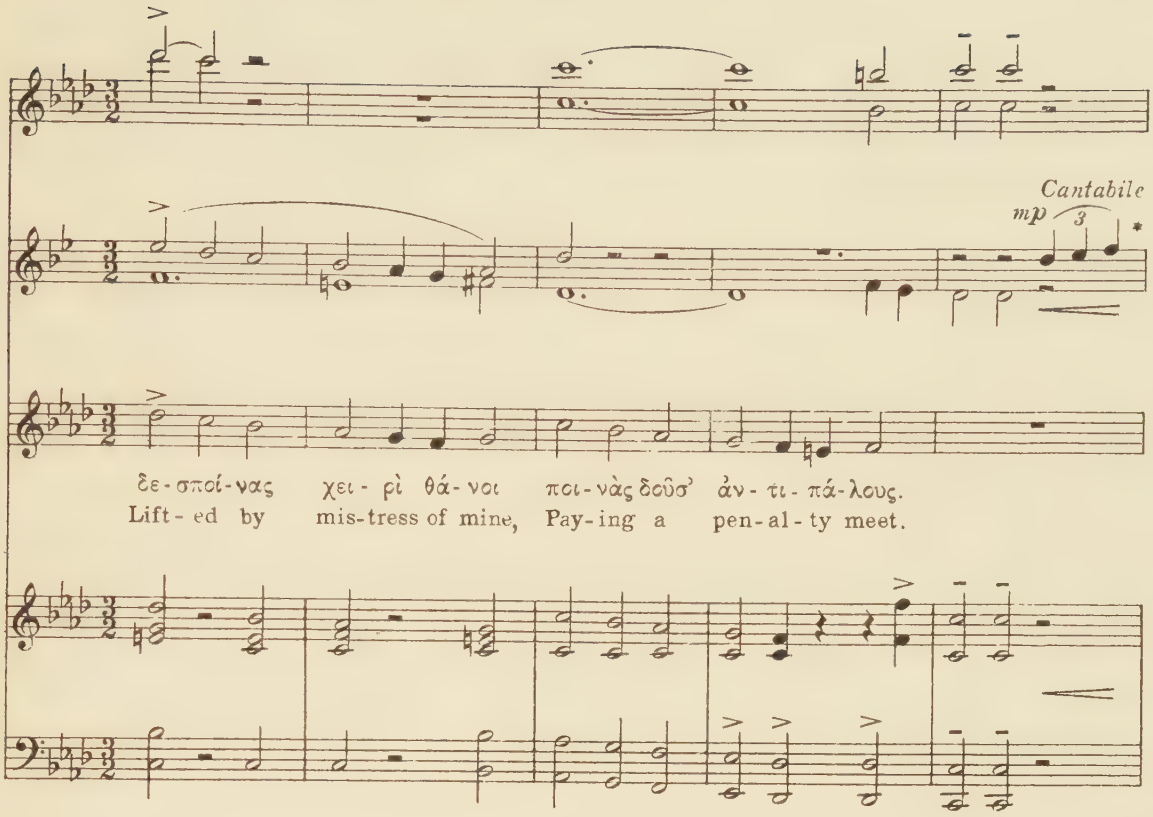
№ 6. Lines 438-455: Chorus, Antistrophe II

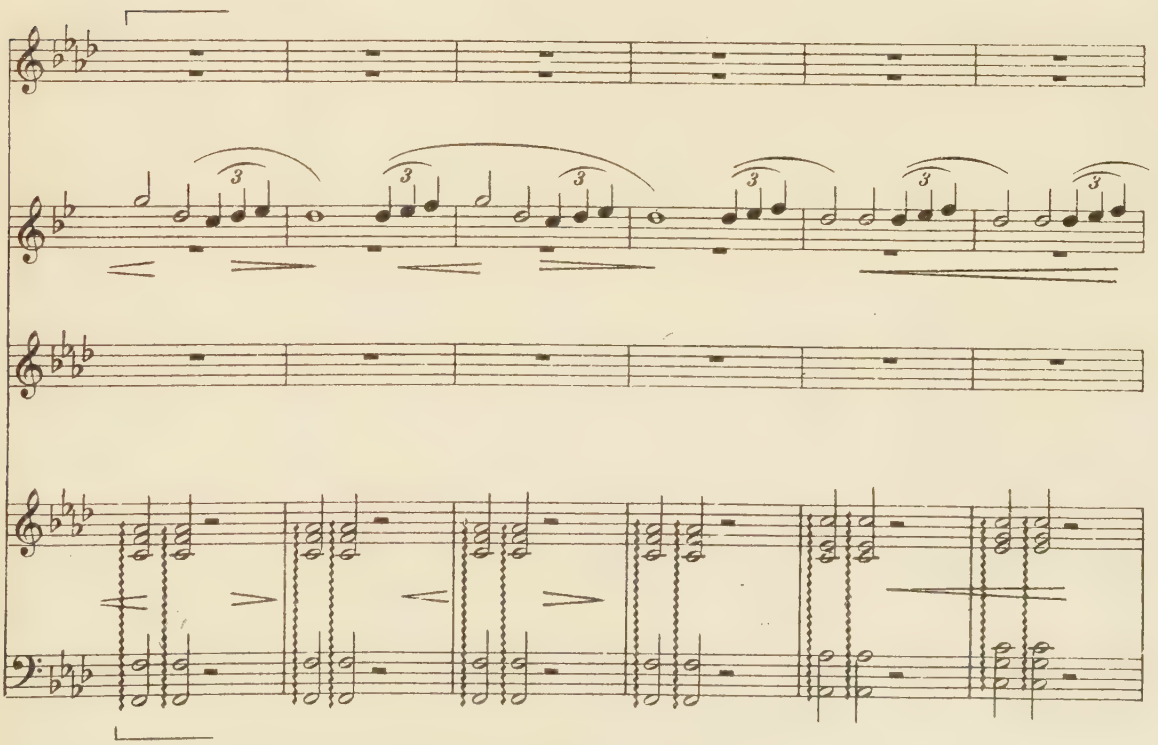
εἴθ' εὐχαῖσιν "Would that true"



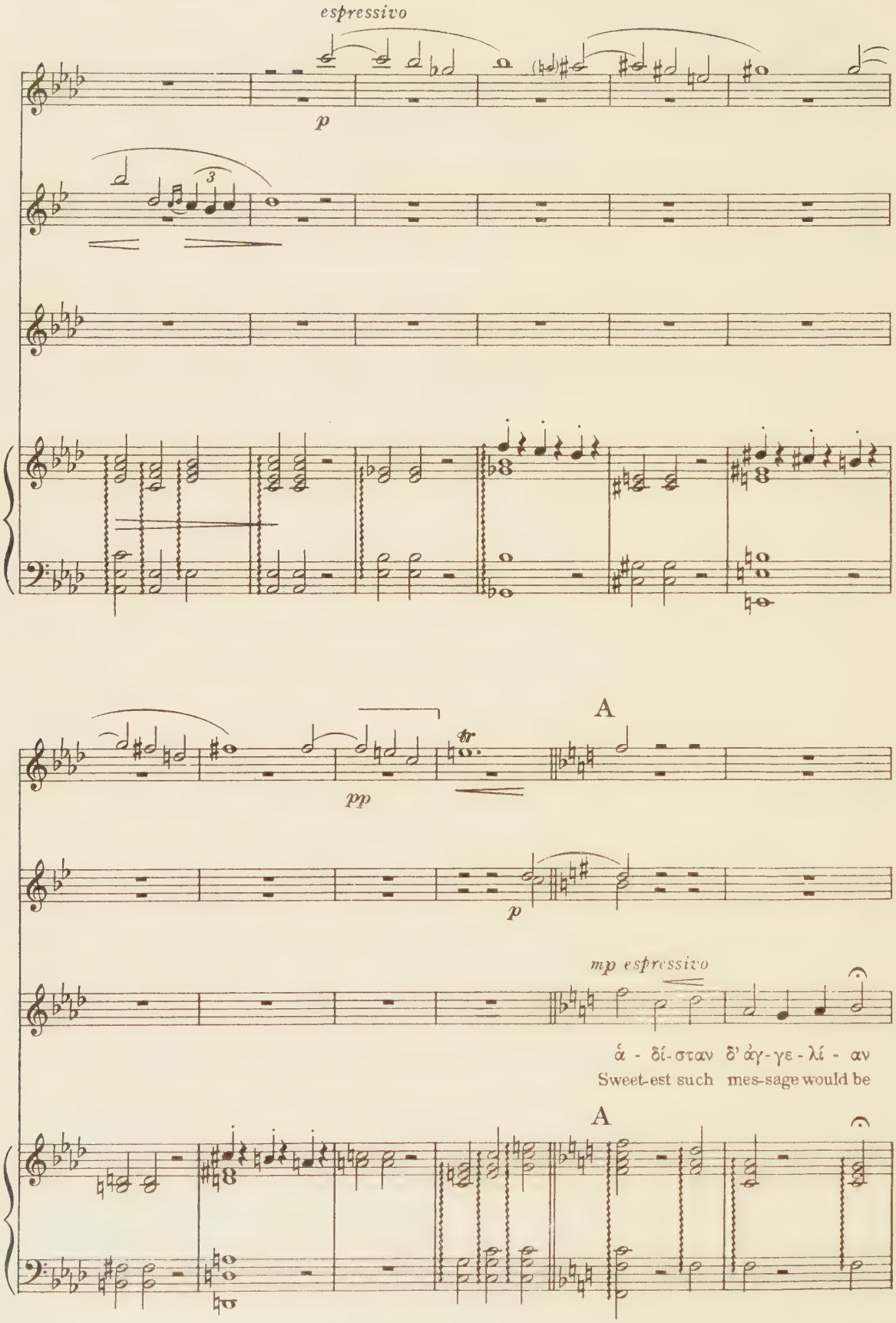


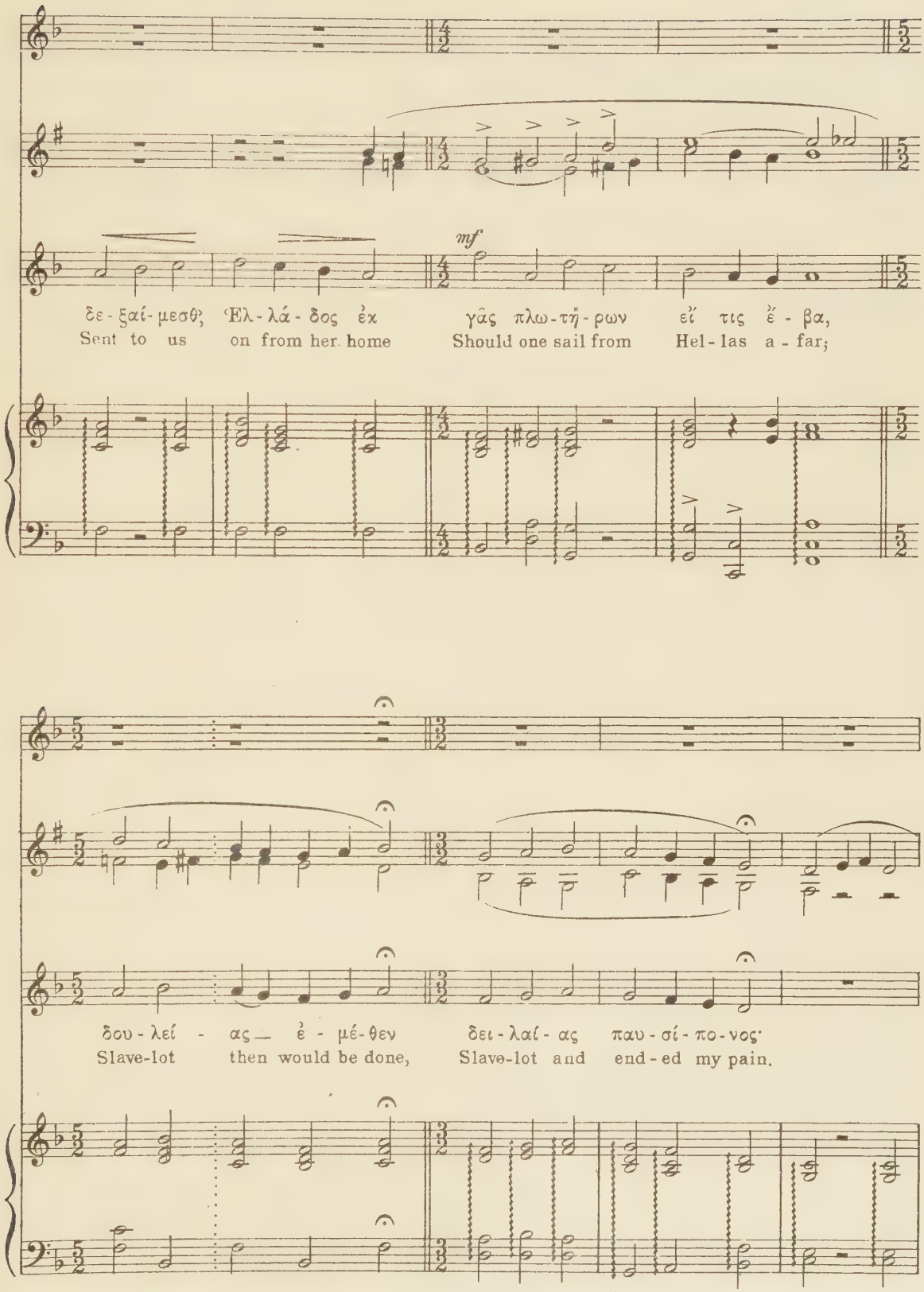
*) Whenever the three following measures are omitted this chord is to be played, otherwise not.

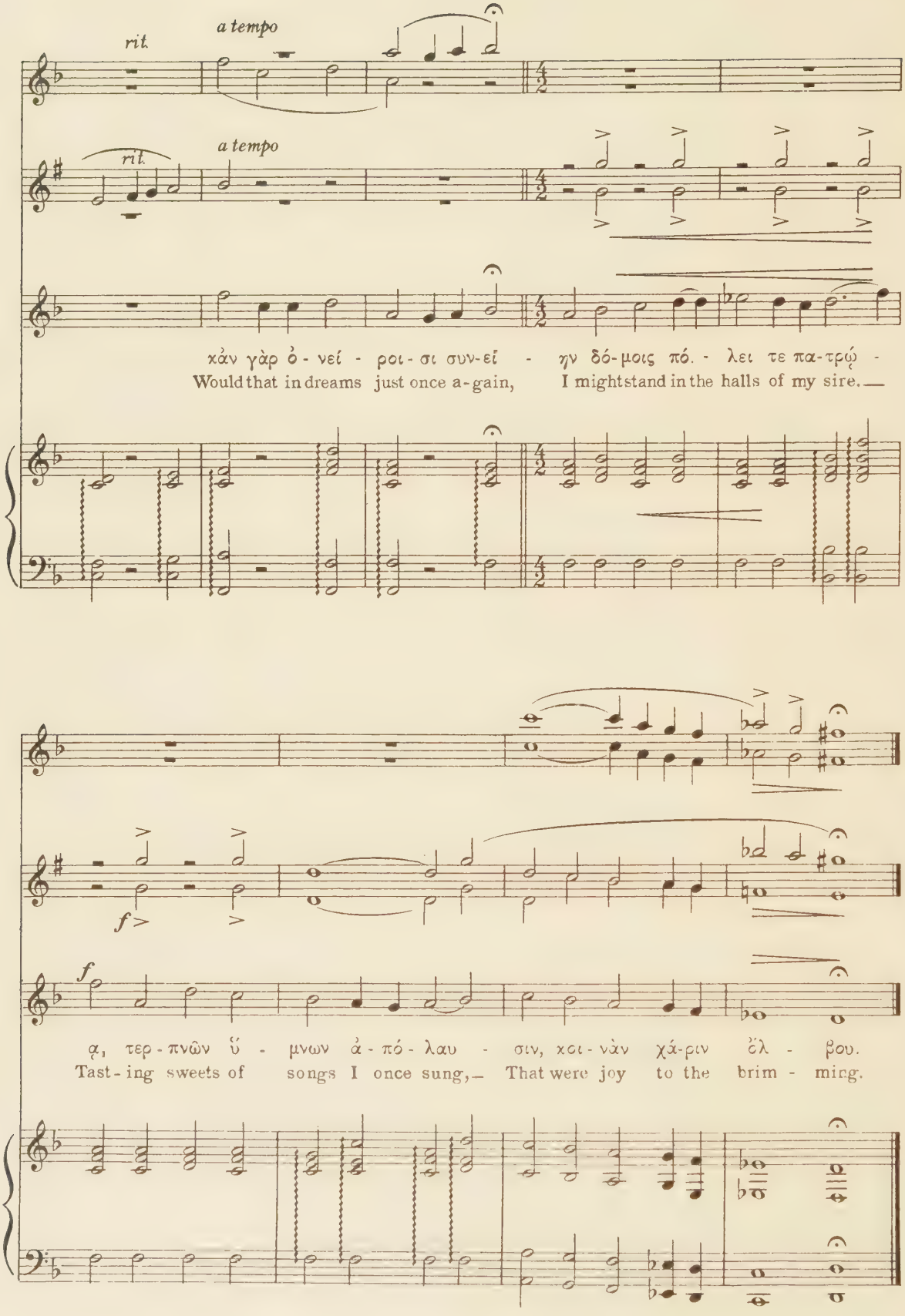




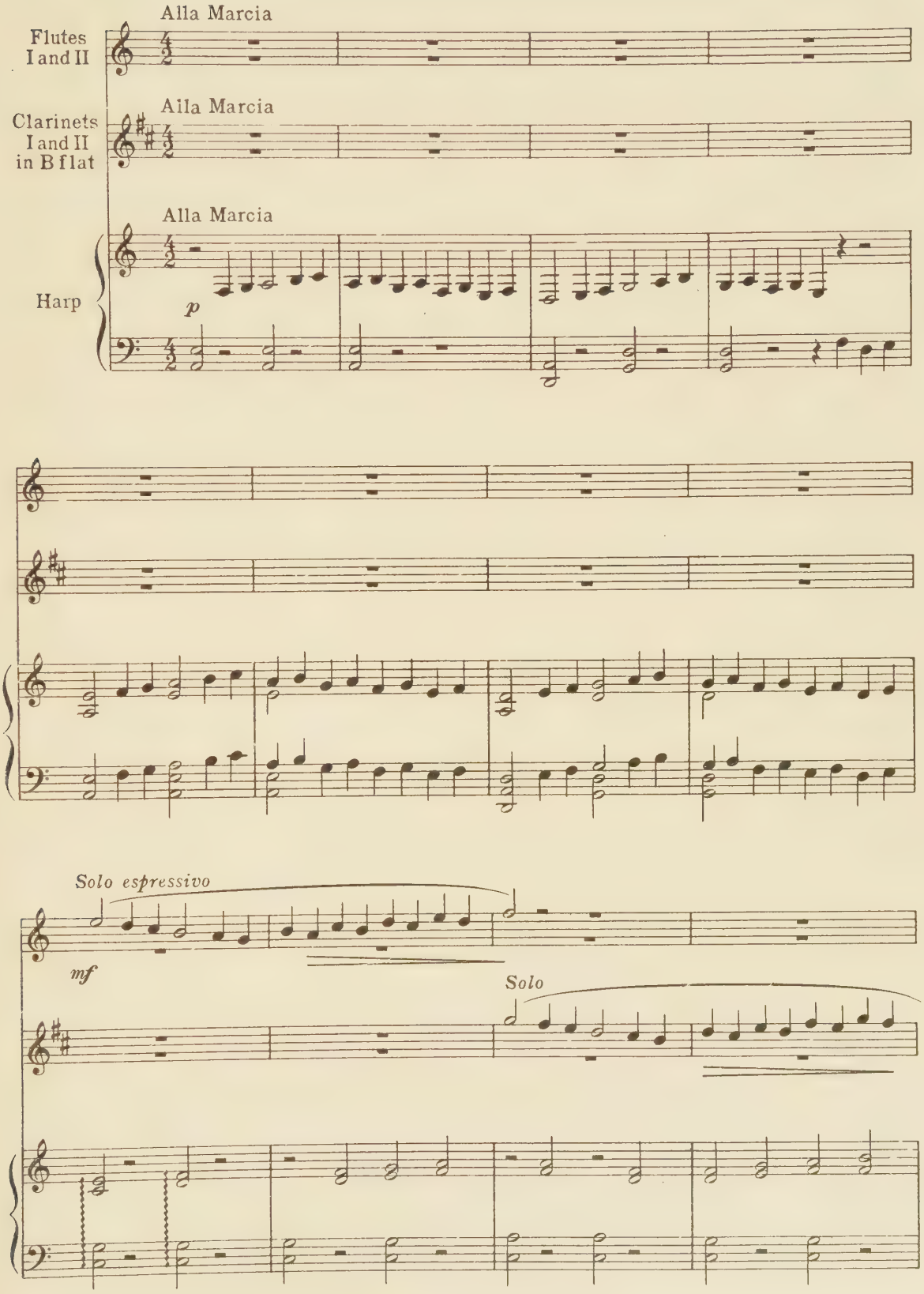
* When this interlude is omitted this figure should not be played. When used with Exit of Chorus it ends with the chord marked A (p. 156), which should be held.

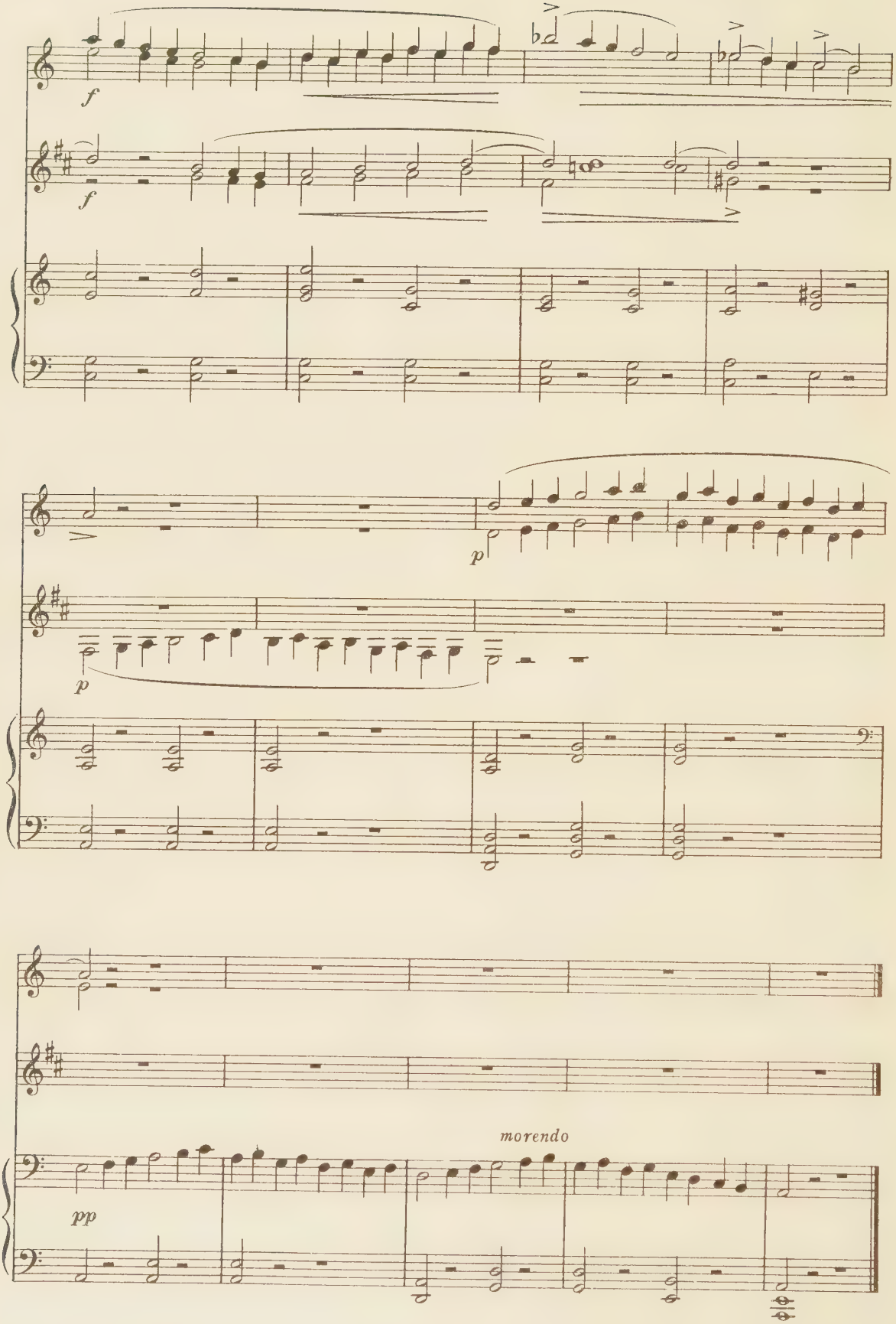

espressivo
p
3
A
tr
pp
p
mp espressivo
ἁ - δί-σταν δ' ἀγ-γε-λί - αν
Sweet-est such mes-sage would be
A


mf
δε-ξαί-μεσθ', Ἑλ-λά-δος ἐκ γᾶς πλω-τῆ-ρων εἴ' τις ἔ-βα,
Sent to us on from her home Should one sail from Hel-las a-far;
δου-λεί-ας ἐ-μέ-θεν δει-λαί-ας παυ-σί-πο-νος·
Slave-lot then would be done, Slave-lot and end-ed my pain.


rit.
a tempo
rit.
a tempo
κἀν γὰρ ὀ - νεί - ροι - σι συν-εἶ - ην δό-μοις πό. - λει τε πα-τρῴ -
Would that in dreams just once a-gain, I might stand in the halls of my sire.—
f>
f
ᾳ, τερ - πνῶν ὕ - μνων ἀ - πό - λαυ - σιν, χοι - νὰν χά-ριν ὄλ - βου.
Tast - ing sweets of songs I once sung,— That were joy to the brim - ming.

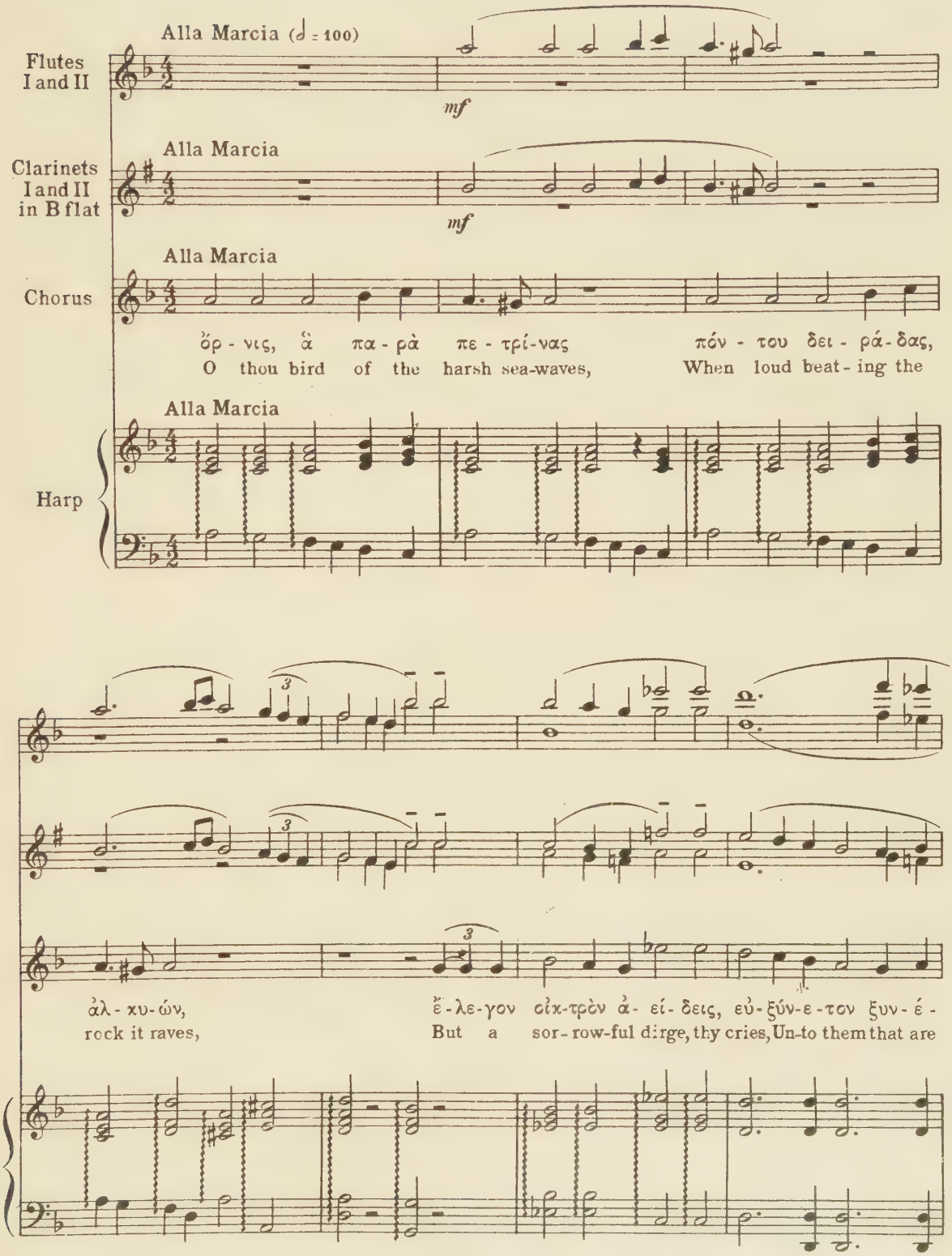
No 7. March of the Prisoners (Chorus tacet)

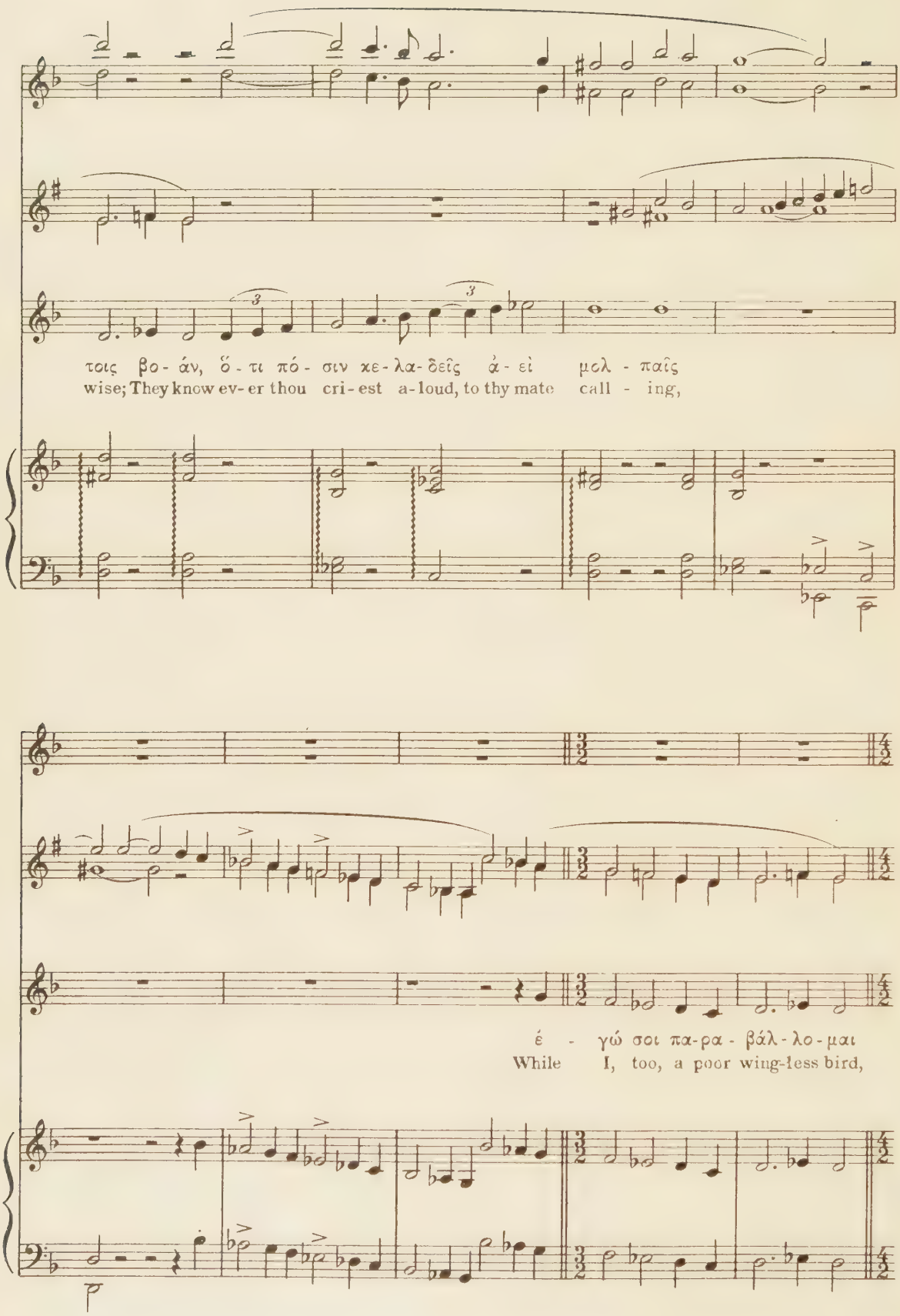


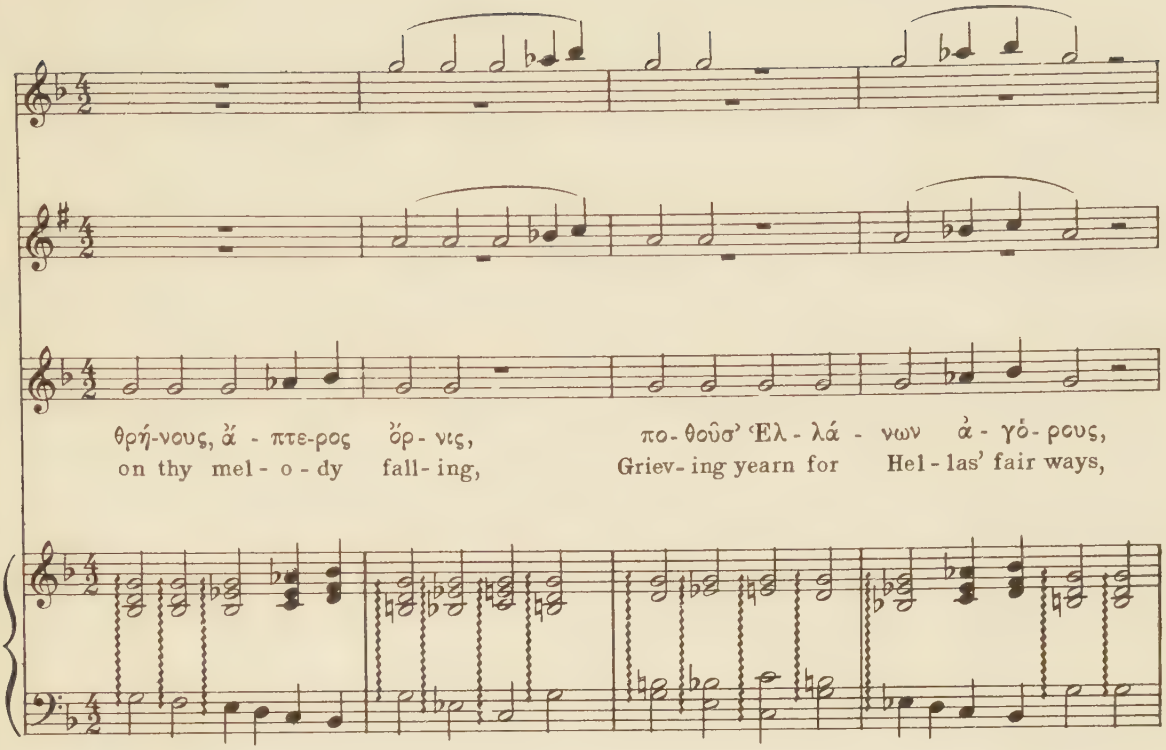

f
f
p
p
morendo
pp

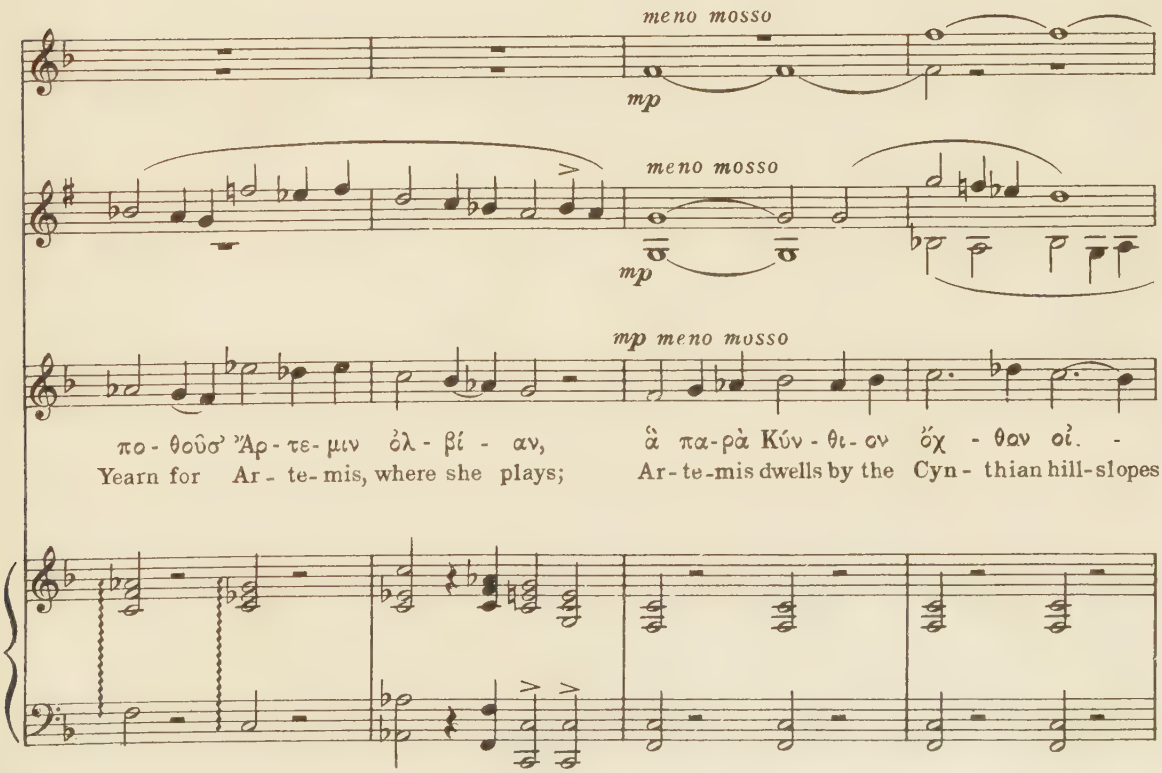
No 8. Lines 1089-1105: Chorus, Strophe III

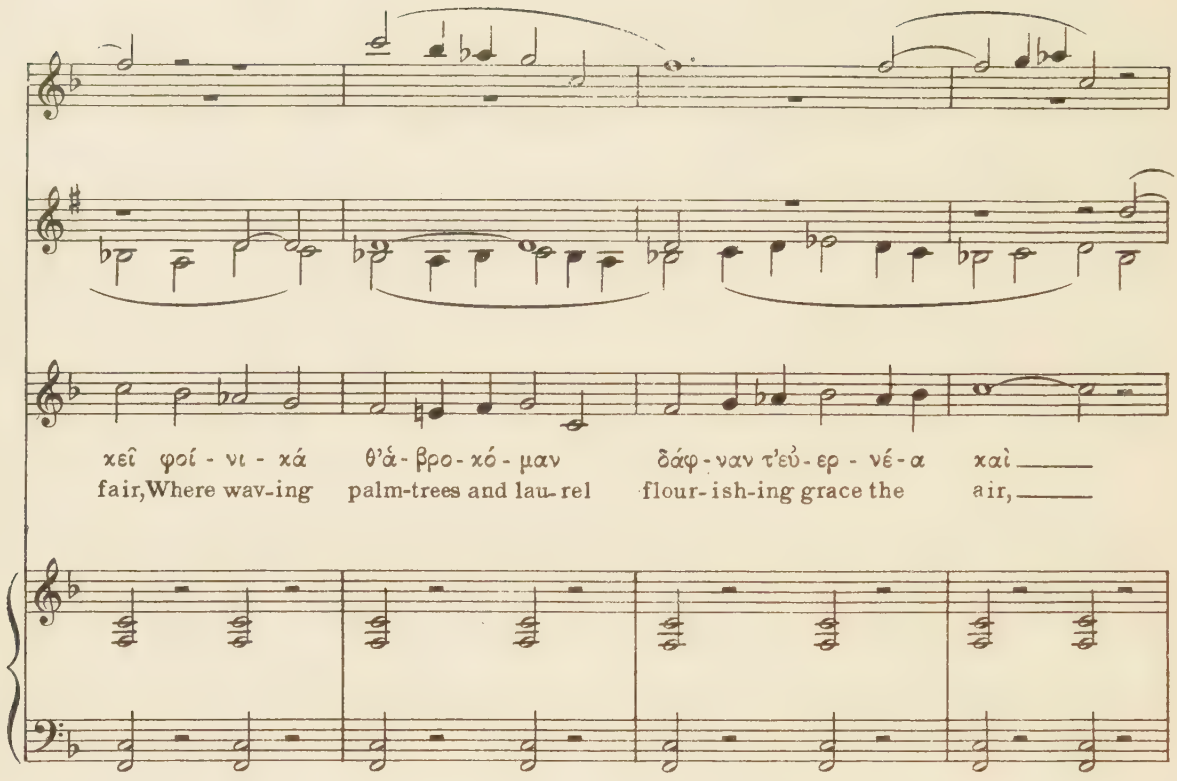
ὄρνις, ἃ παρὰ πετρίνας "O thou bird"

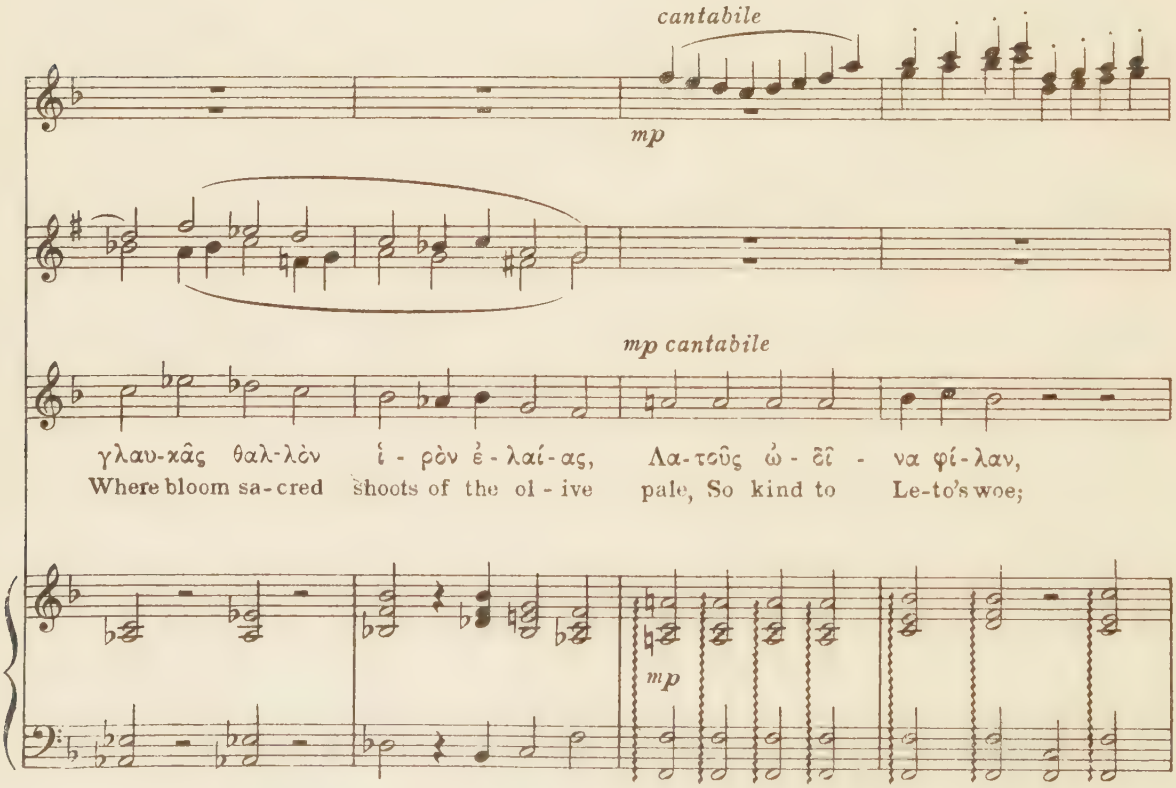


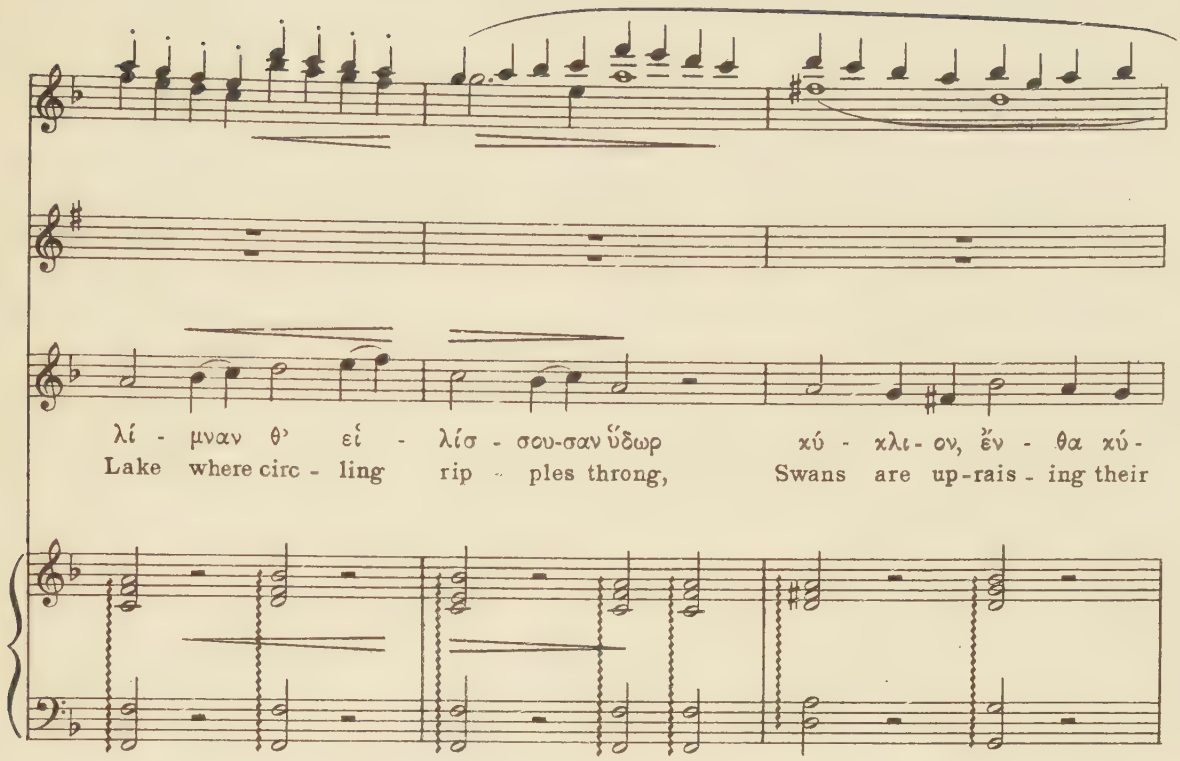

τοις βο- άν, ὅ- τι πό- σιν κε- λα- δεῖς ἀ- εἰ μολ - παῖς
wise; They know ev- er thou cri- est a- loud, to thy mate call - ing,
é - γώ σοι πα-ρα - βάλ - λο - μαι
While I, too, a poor wing-less bird,

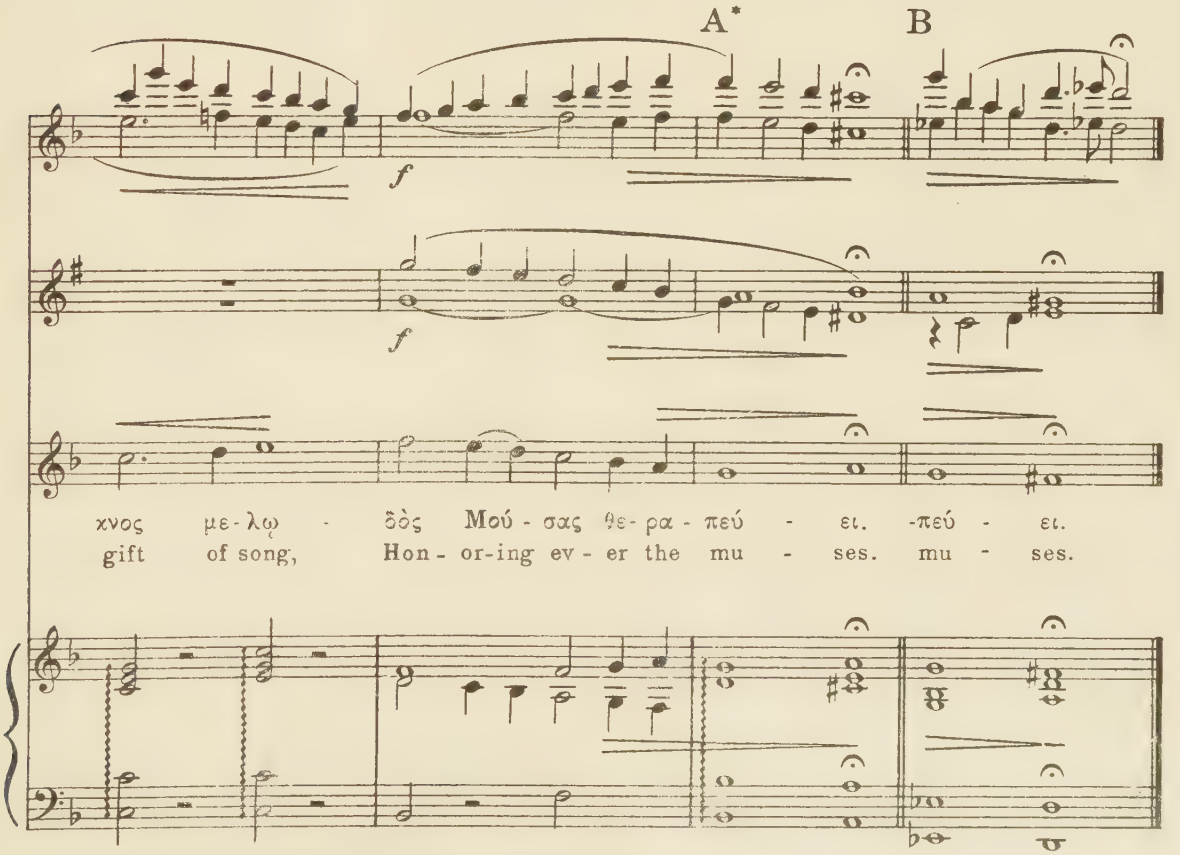

θρή-νους, ἄ - πτε-ρος ὄρ - νις,
on thy mel - o - dy fall - ing,
πο - θοῦσ' Ἑλ - λά - νων ἀ - γό - ρους,
Griev - ing yearn for Hel - las' fair ways,


meno mosso
mp
meno mosso
mp
mp meno mosso
πο - θοῦσ' Ἄρ - τε - μιν ἰλ - βί - αν,
Yearn for Ar - te - mis, where she plays;
ἃ πα-ρὰ Κύν - θι - ον ὄχ - θαν οἰ. -
Ar - te - mis dwells by the Cyn - thian hill-slopes


χεῖ φοί - νι - κά θ'ά - βρο - κό - μαν δάφ - ναν τ'εὐ - ερ - νέ - α καὶ
fair, Where wav-ing palm-trees and lau-rel flour-ish-ing grace the air,


cantabile
mp
mp cantabile
γλαυ-κᾶς θαλ-λὸν ἴ - ρὸν ἐ - λαί - ας, Λα-τοῦς ὠ - ῖῖ - να φί-λαν,
Where bloom sa-cred shoots of the ol - ive pale, So kind to Le-to's woe;
mp

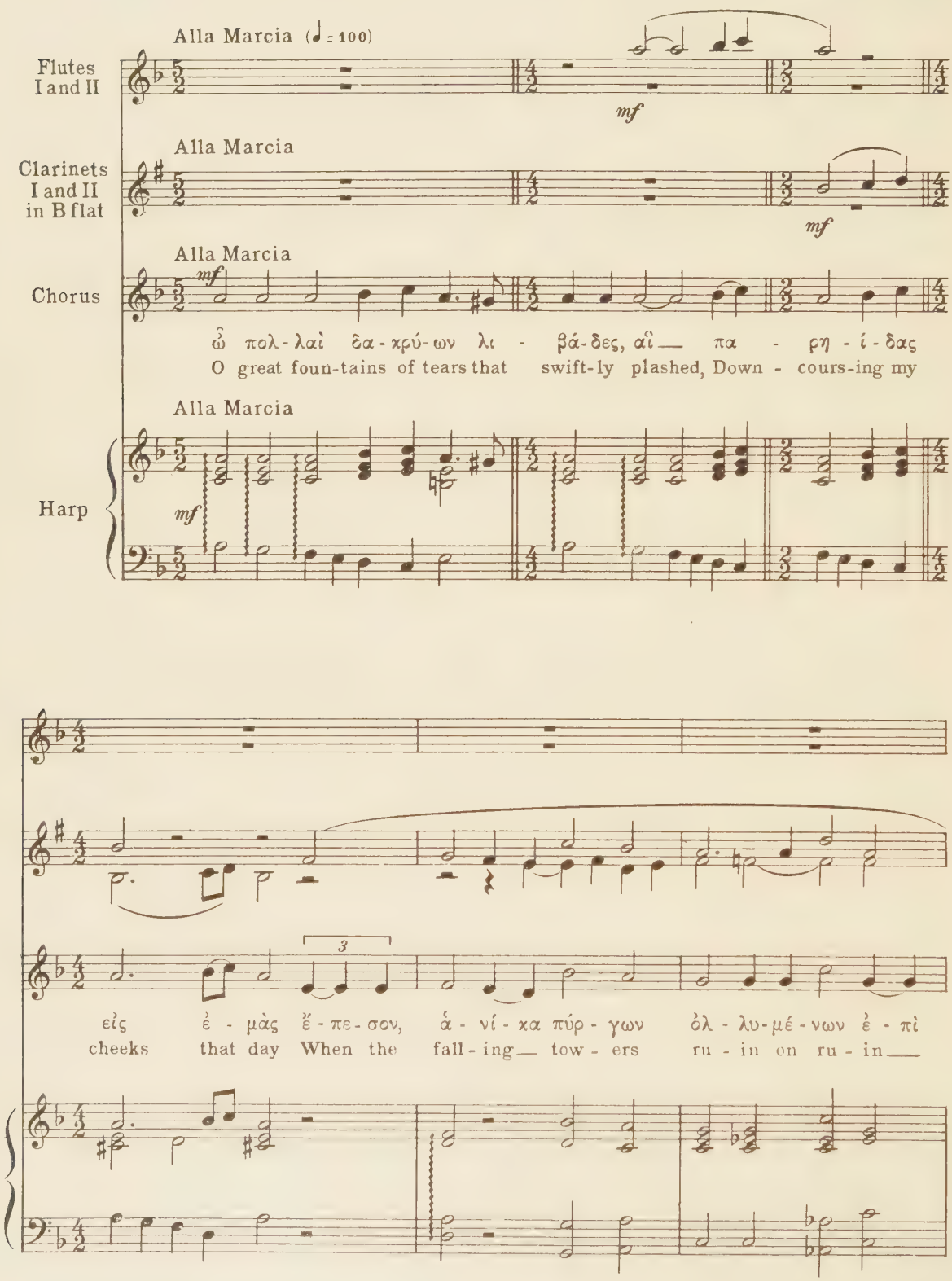


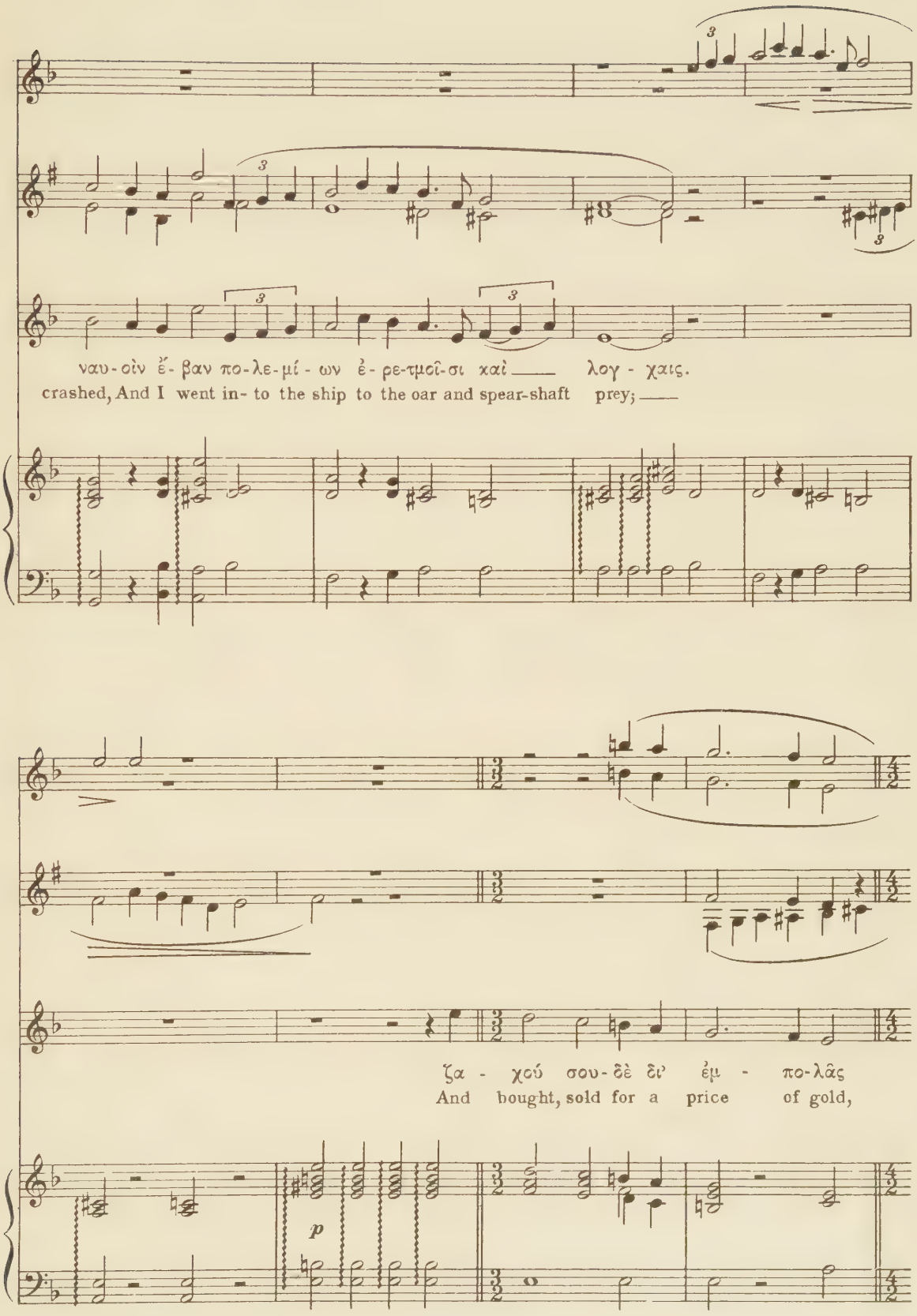


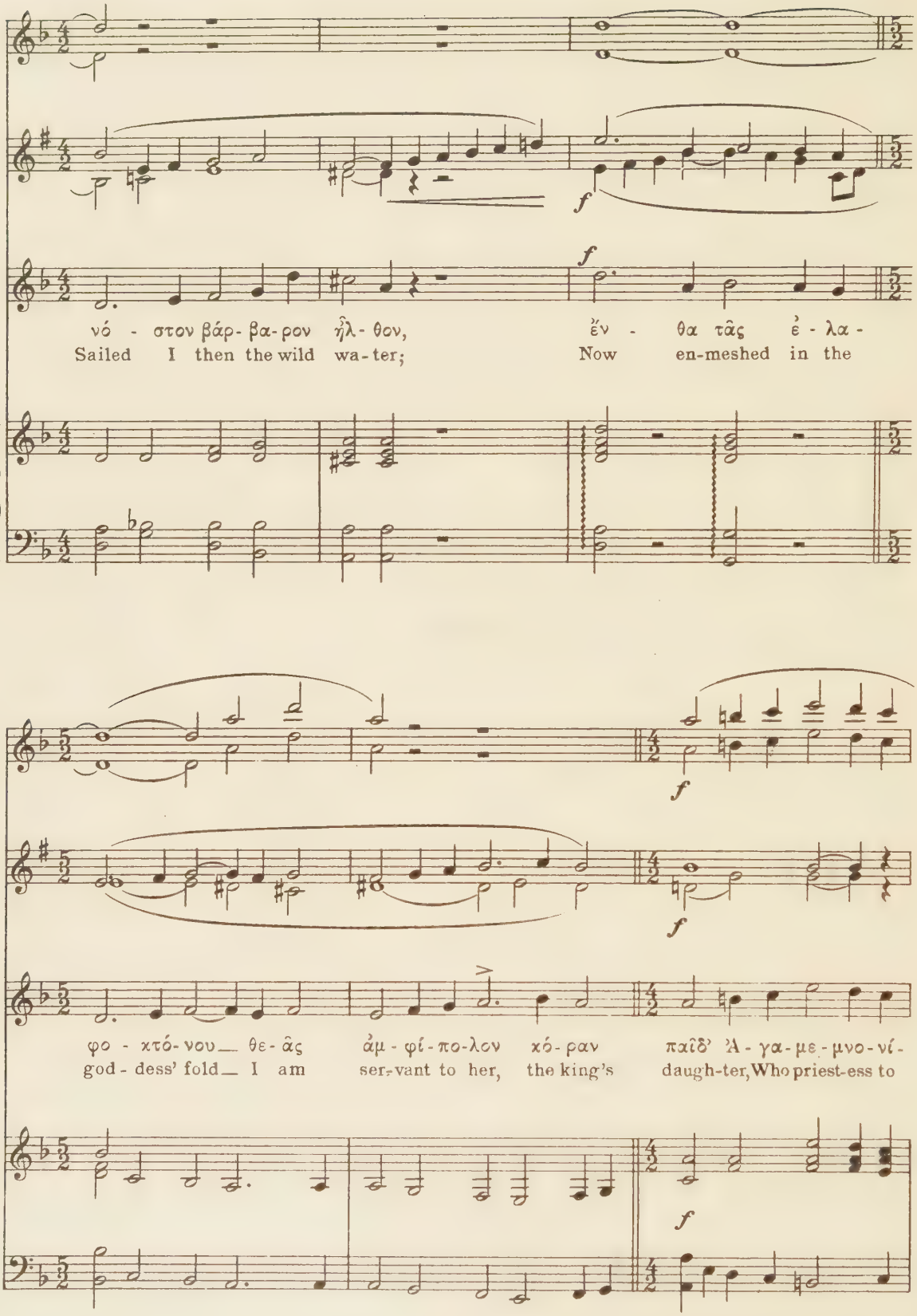
* A and B are alternative endings.

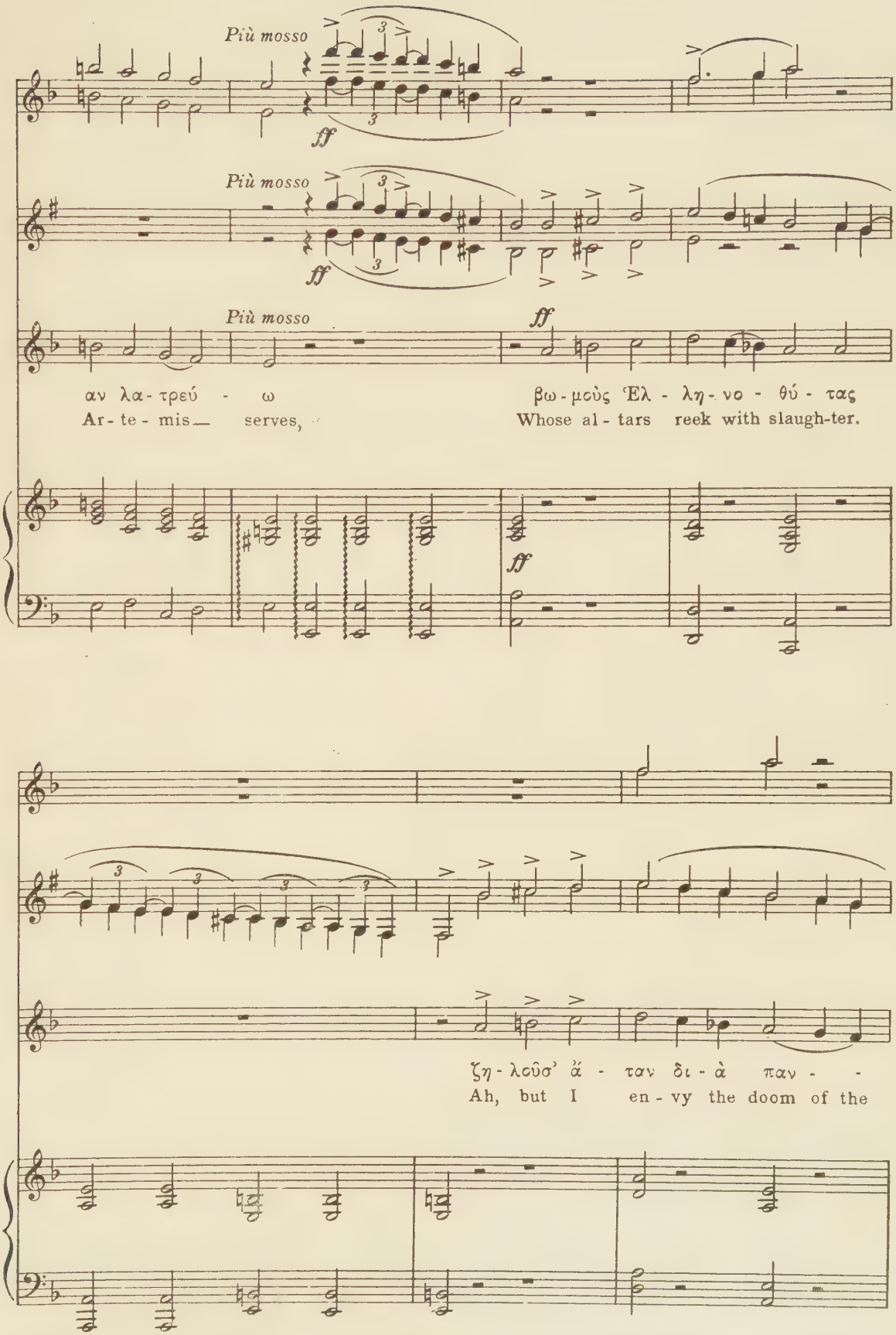
No. 9. Lines 1106-1122: Chorus, Antistrophe III

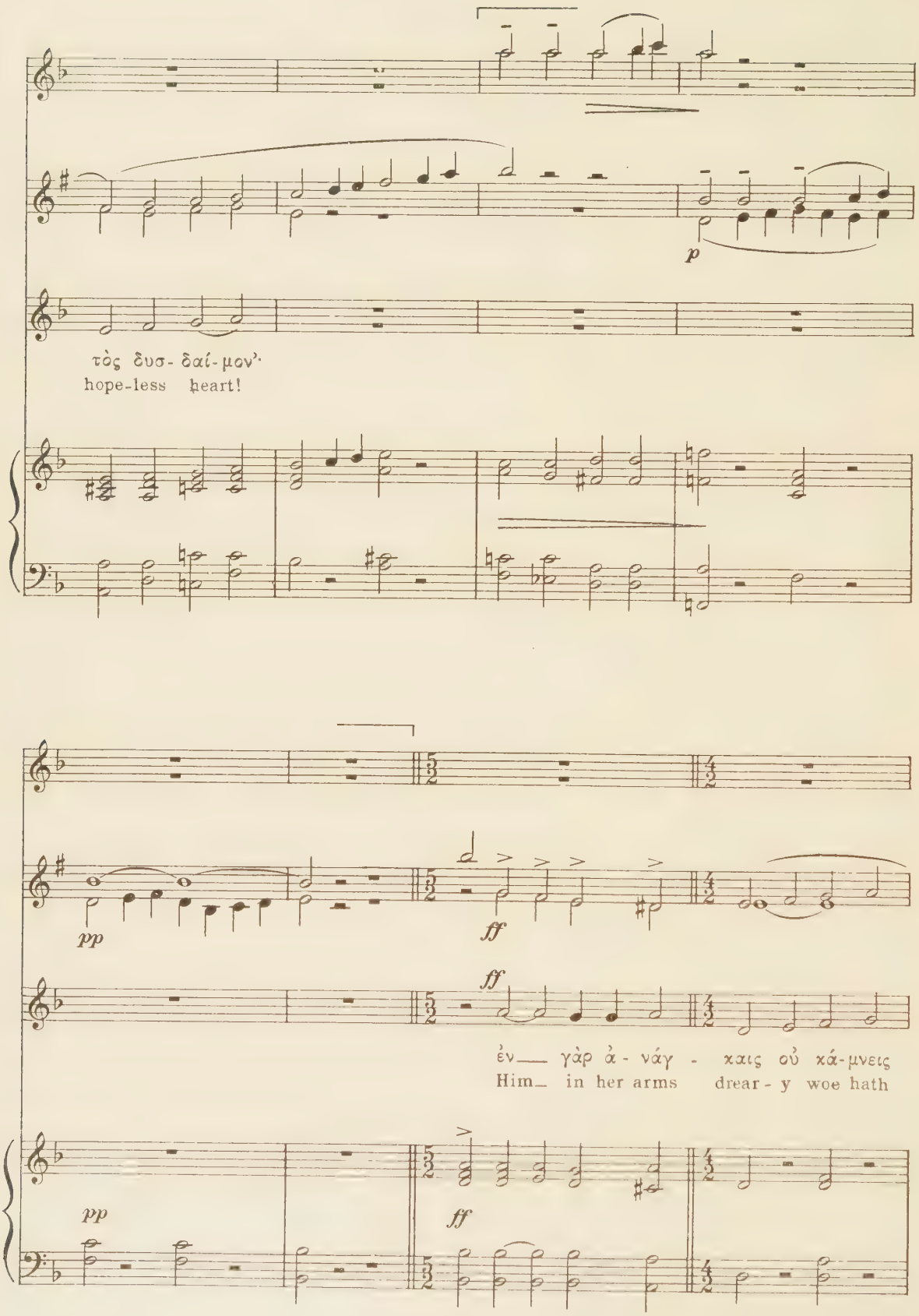
ὦ πολλαὶ δακρύων λιβάδες "O great fountain of tears"

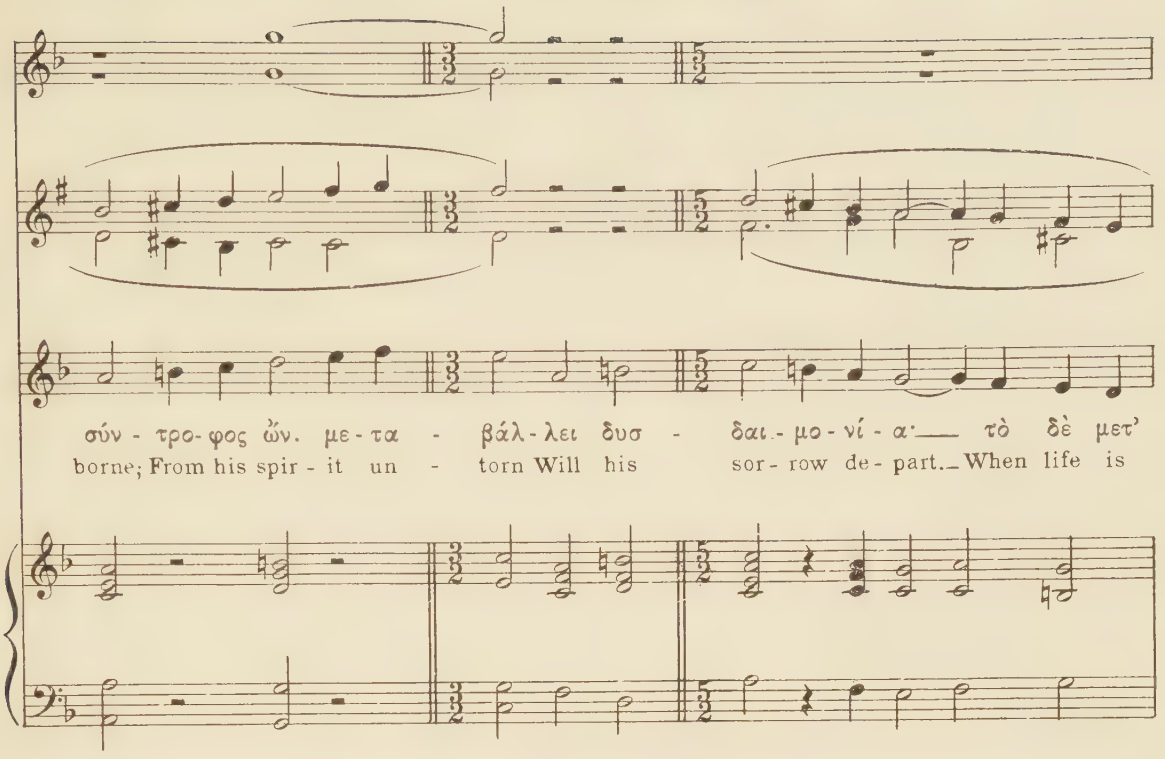


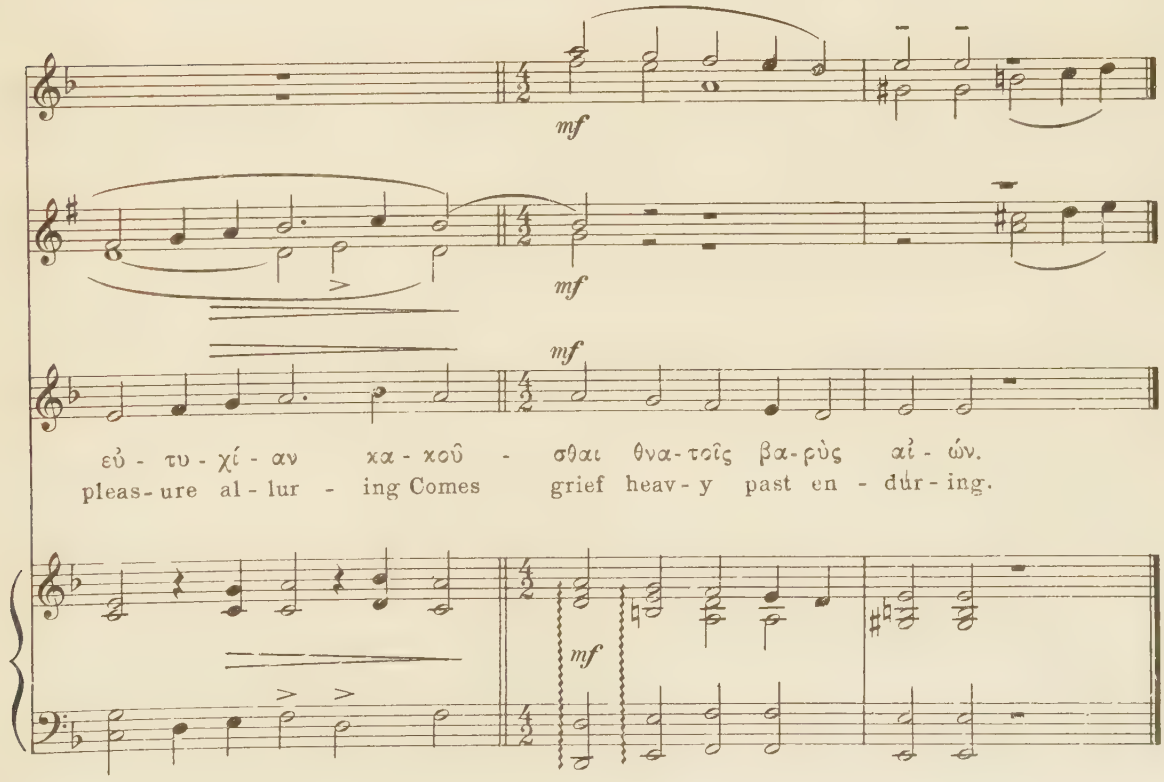

ναυ - οὶν ἔ - βαν πο-λε-μί - ων ἐ - ρε-τμοῖ-σι καὶ — λογ - χαις.
crashed, And I went in- to the ship to the oar and spear-shaft prey; —
ζα - χού σου - δὲ δι' ἐμ - πο-λᾶς
And bought, sold for a price of gold,
p


νό - στον βάρ- βα-ρον ἦλ- θον,
Sailed I then the wild wa-ter;
ἔν - θα τᾶς ἐ - λα -
Now en-meshed in the
φο - κτό- νου__ θε- ᾶς ἀμ - φί - πο-λον κό- ραν παῖδ' Ἀ - γα- με- μνο- νί -
god - dess' fold__ I am ser-vant to her, the king's daugh-ter, Who priest-ess to

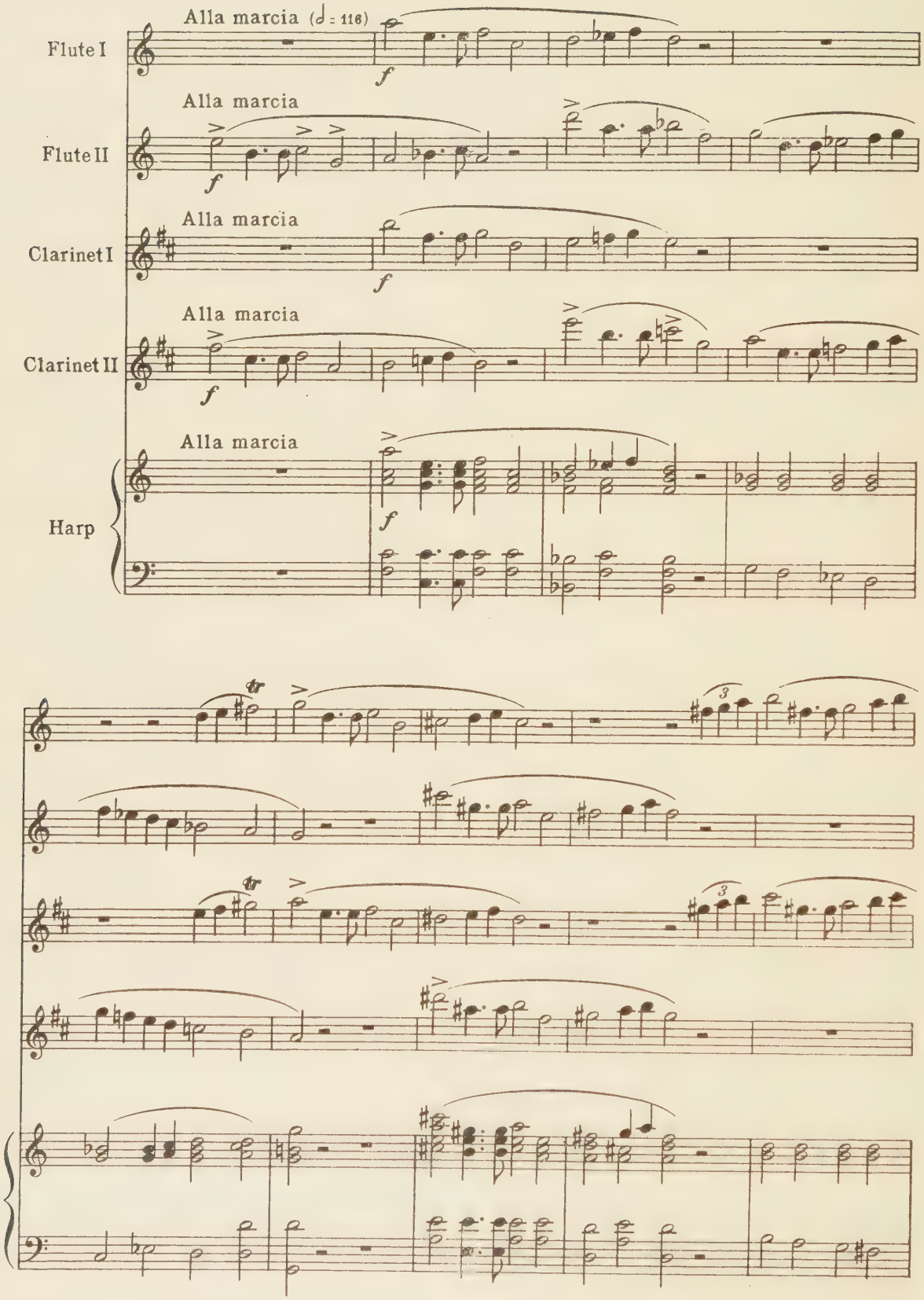

Più mosso
ff
Più mosso
ff
Più mosso
ff
αν λα - τρεύ - ω
Ar - te - mis — serves,
βω - μοὺς Ἑλ - λη - νο - θύ - τας
Whose al - tars reek with slaugh-ter.
ff
ζη - λοῦσ' ἄ - ταν δι - ὰ παν - -
Ah, but I en - vy the doom of the

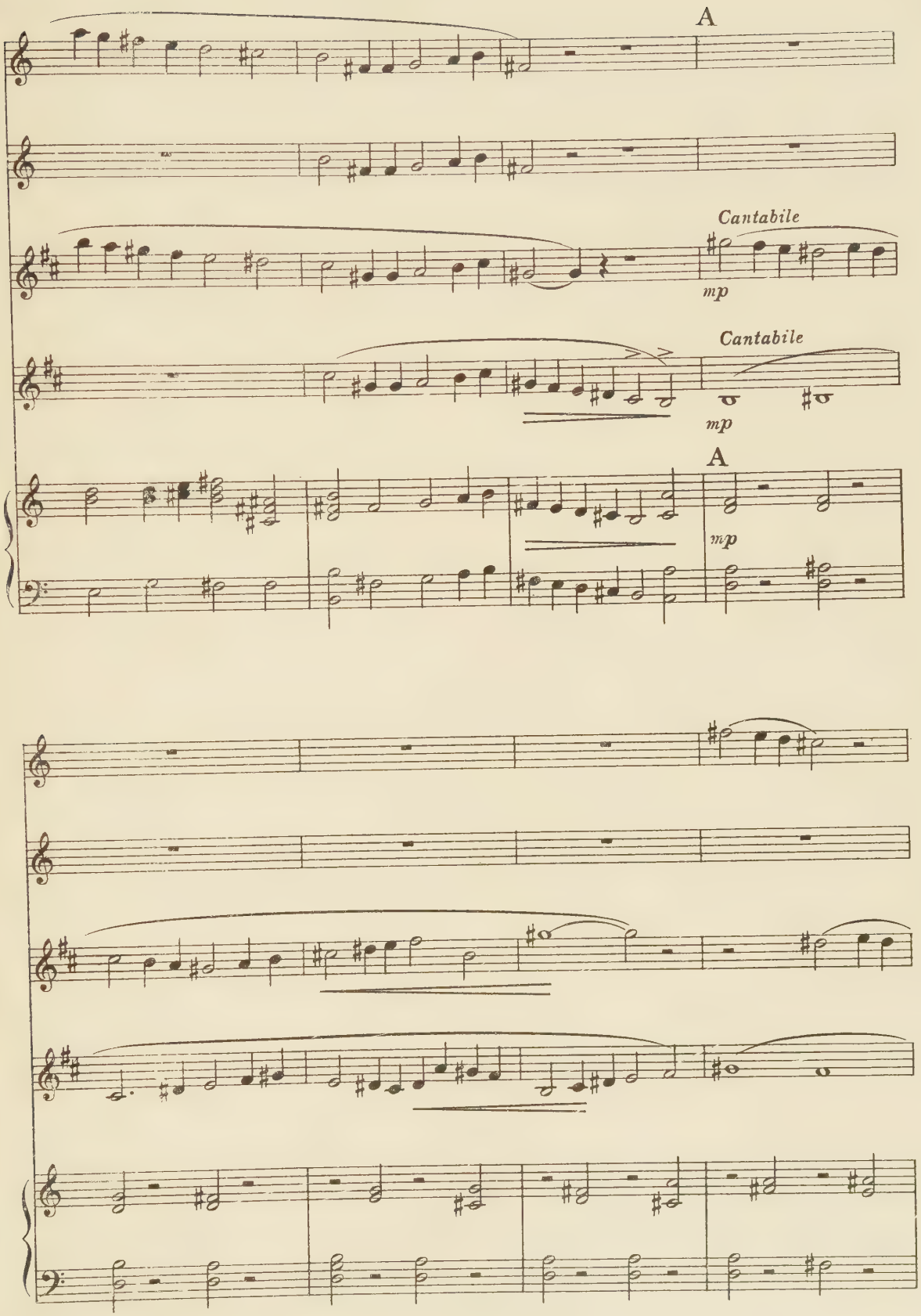

p
τὸς δυσ- δαί- μον'·
hope-less heart!
pp
ff
ff
ἐν___ γὰρ ἀ- νάγ - καις οὐ κά- μνεις
Him_ in her arms drear - y woe hath
pp
ff

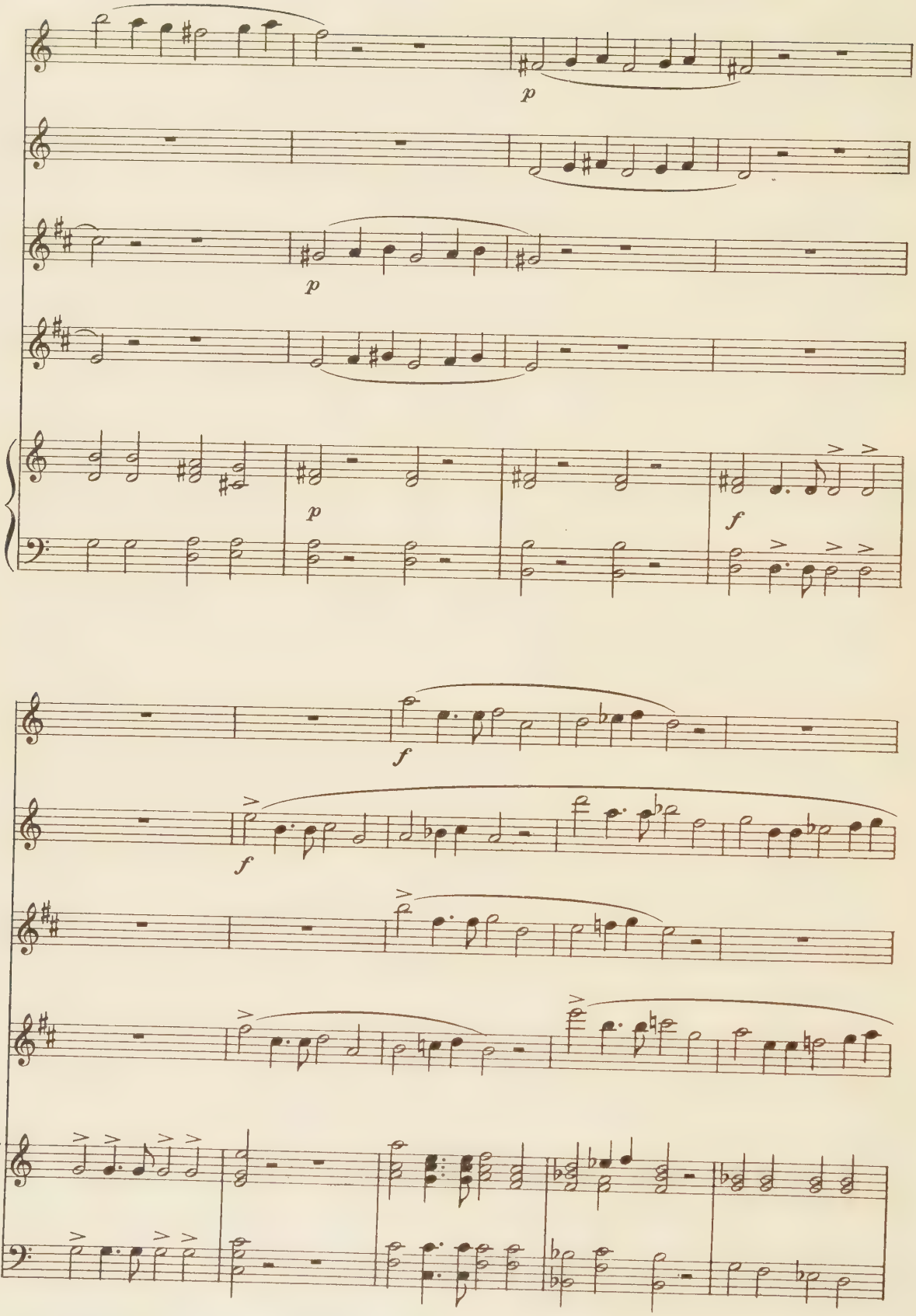

σύν - τρο - φος ὤν. με - τα - βάλ - λει δυσ - δαι - μο - νί - α· τὸ δὲ μετ'
borne; From his spir - it un - torn Will his sor - row de - part. When life is

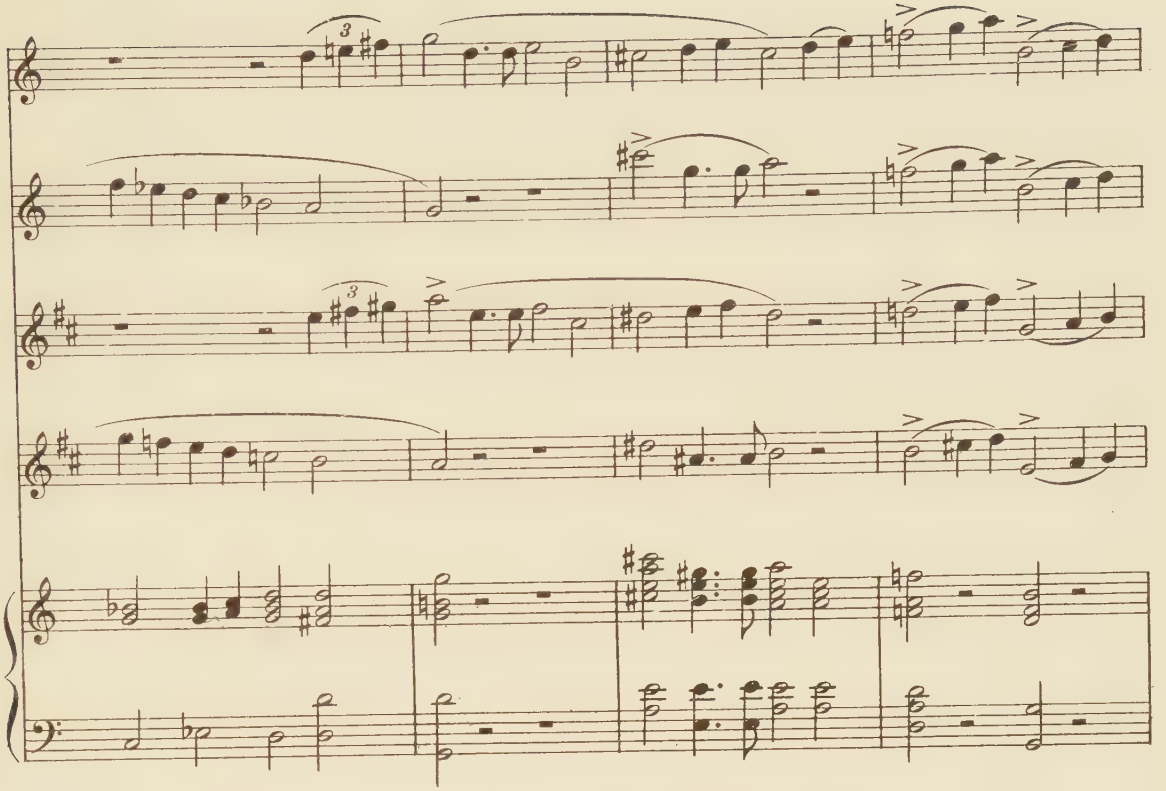

mf
mf
mf
εὐ - τυ - χί - αν κα - κοῦ - σθαι θνα - τοῖς βα - ρὺς αἰ - ών.
pleas - ure al - lur - ing Comes grief heav - y past en - dúr - ing.
mf

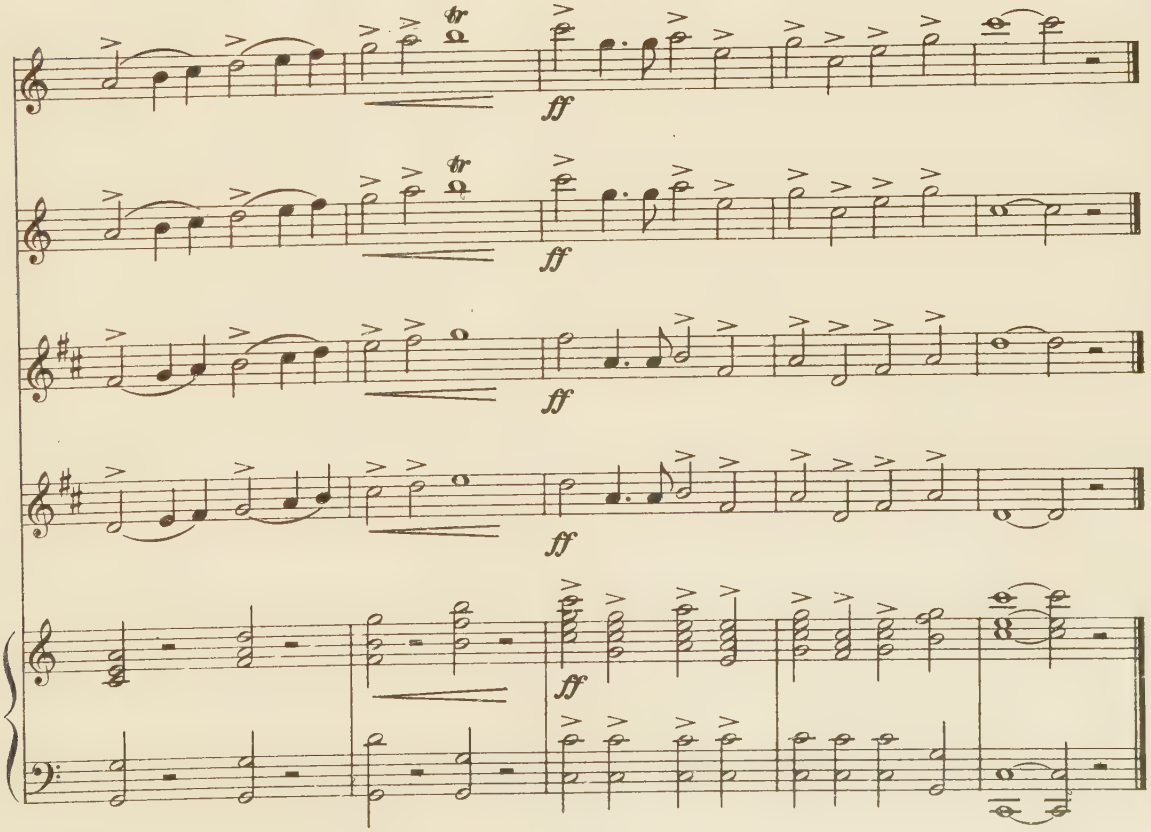
№10. The King's March




A
Cantabile
mp
Cantabile
mp
A
mp

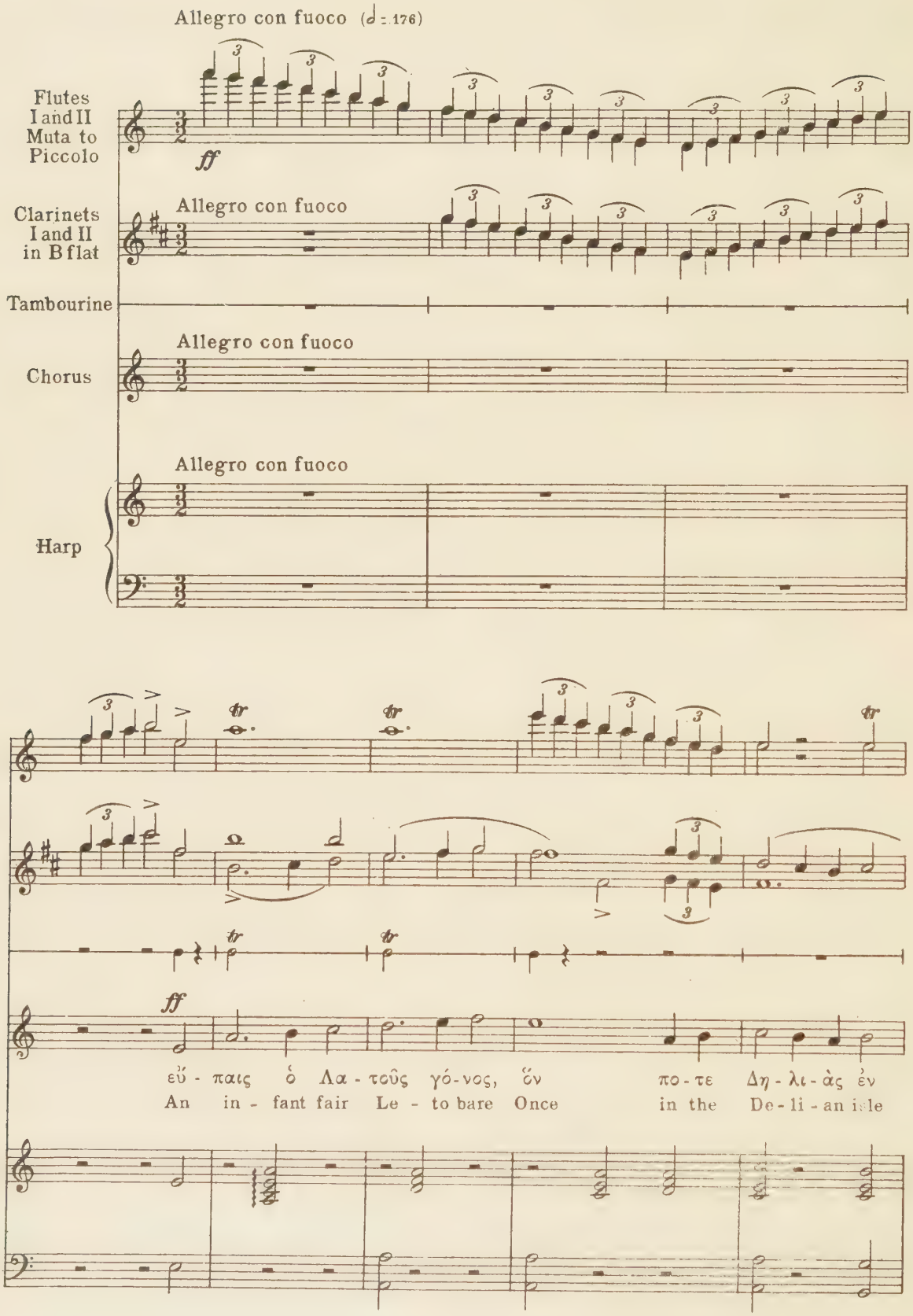

p
p
p
f
f
f

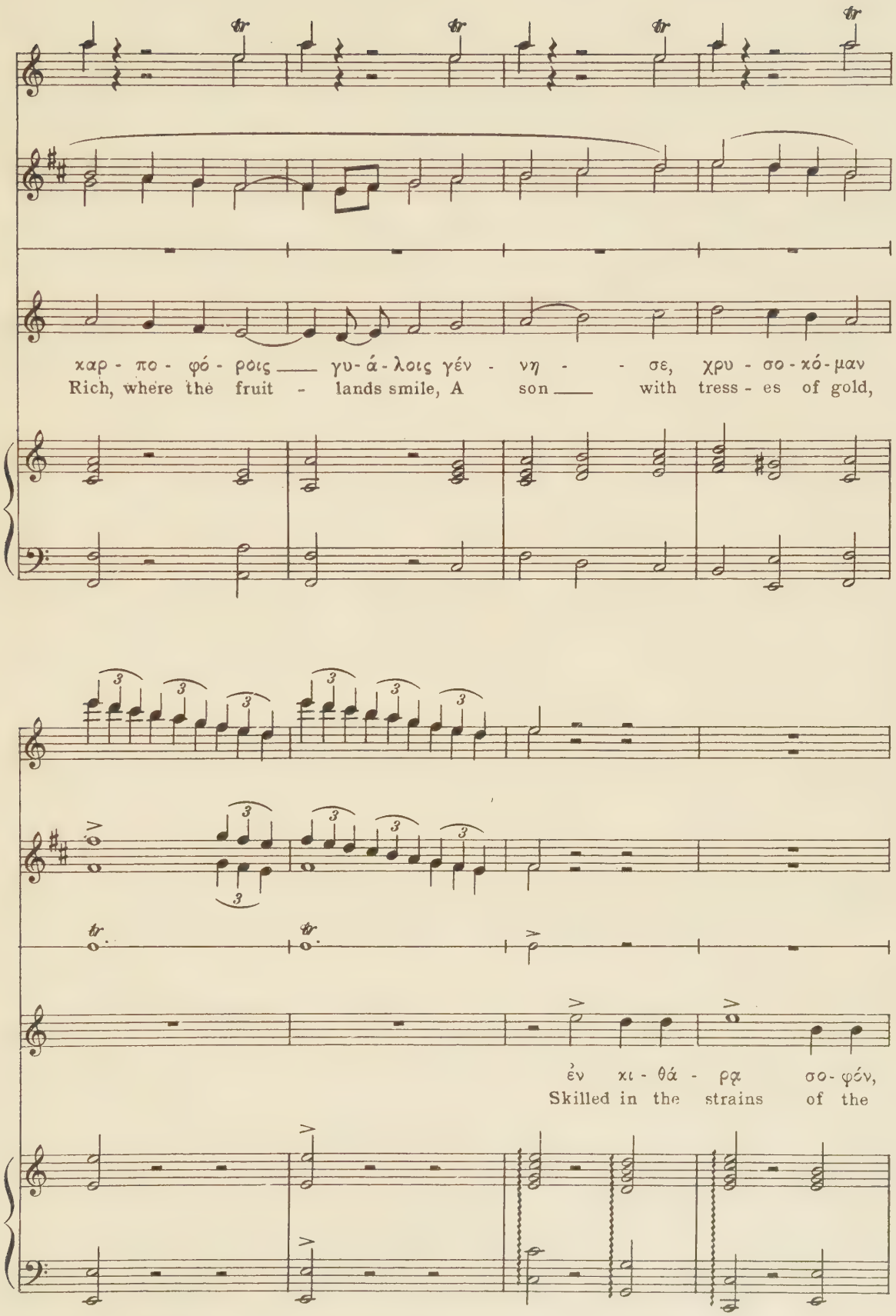


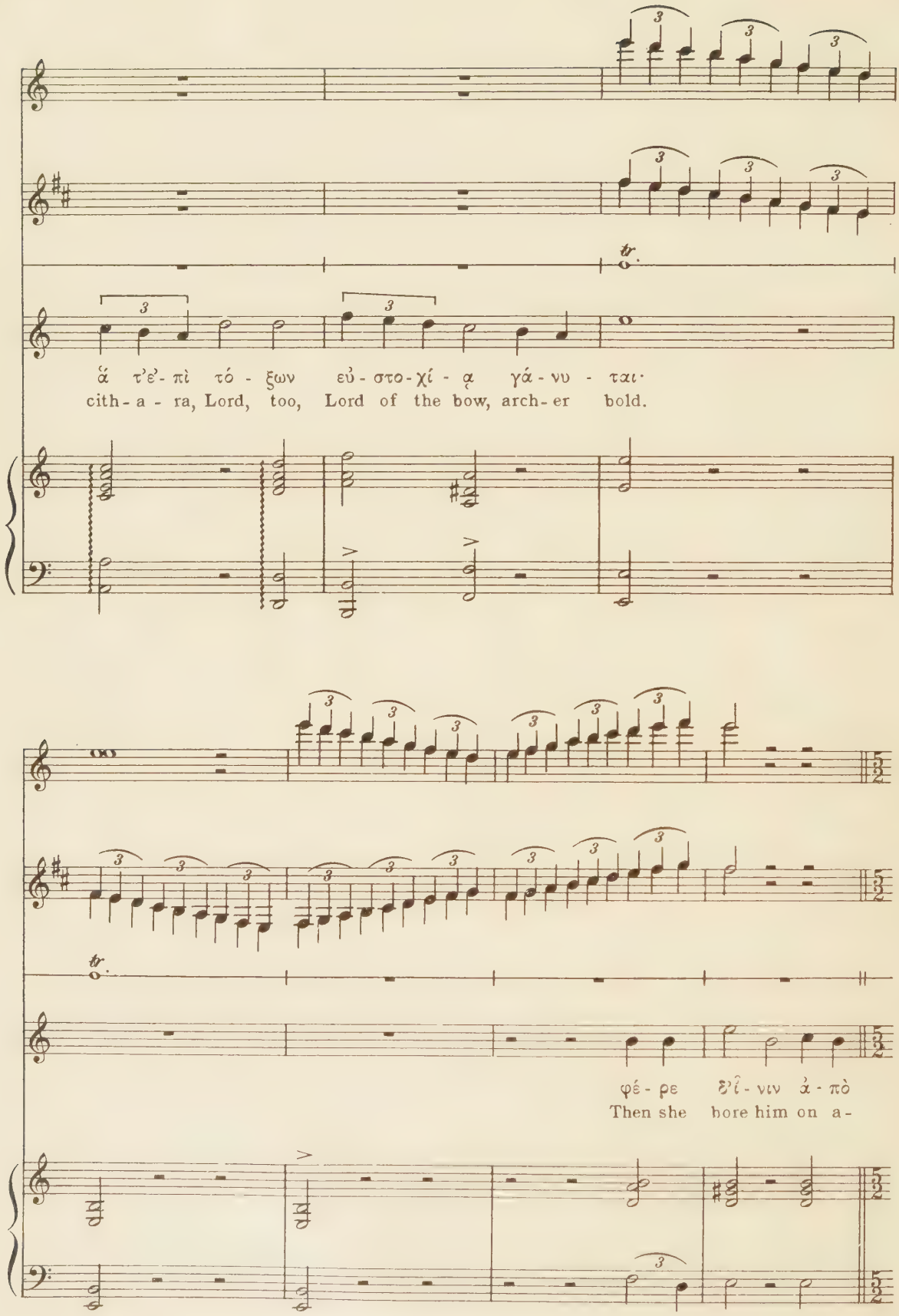

tr
ff

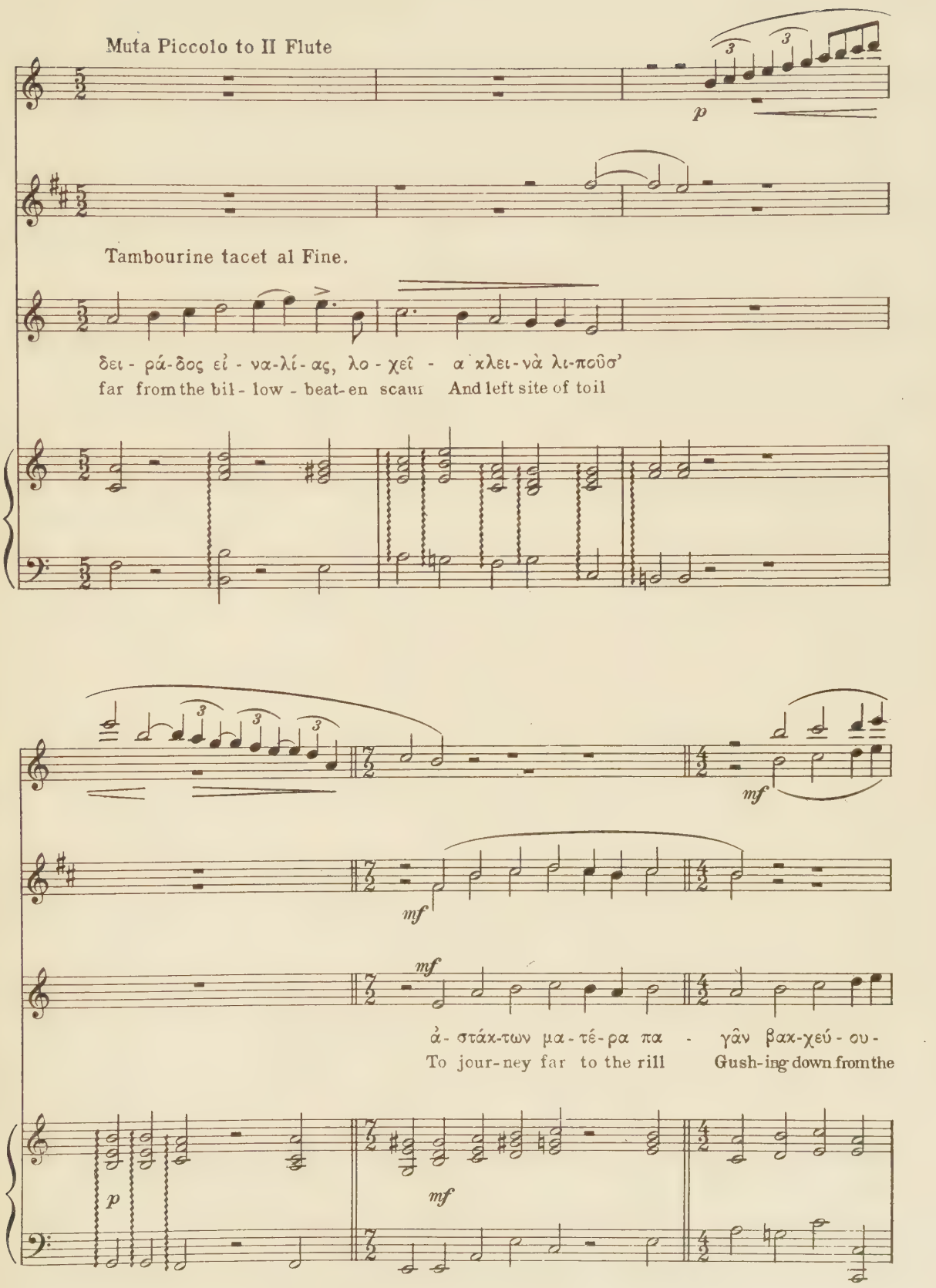
No11. Lines 1234-1257: Chorus

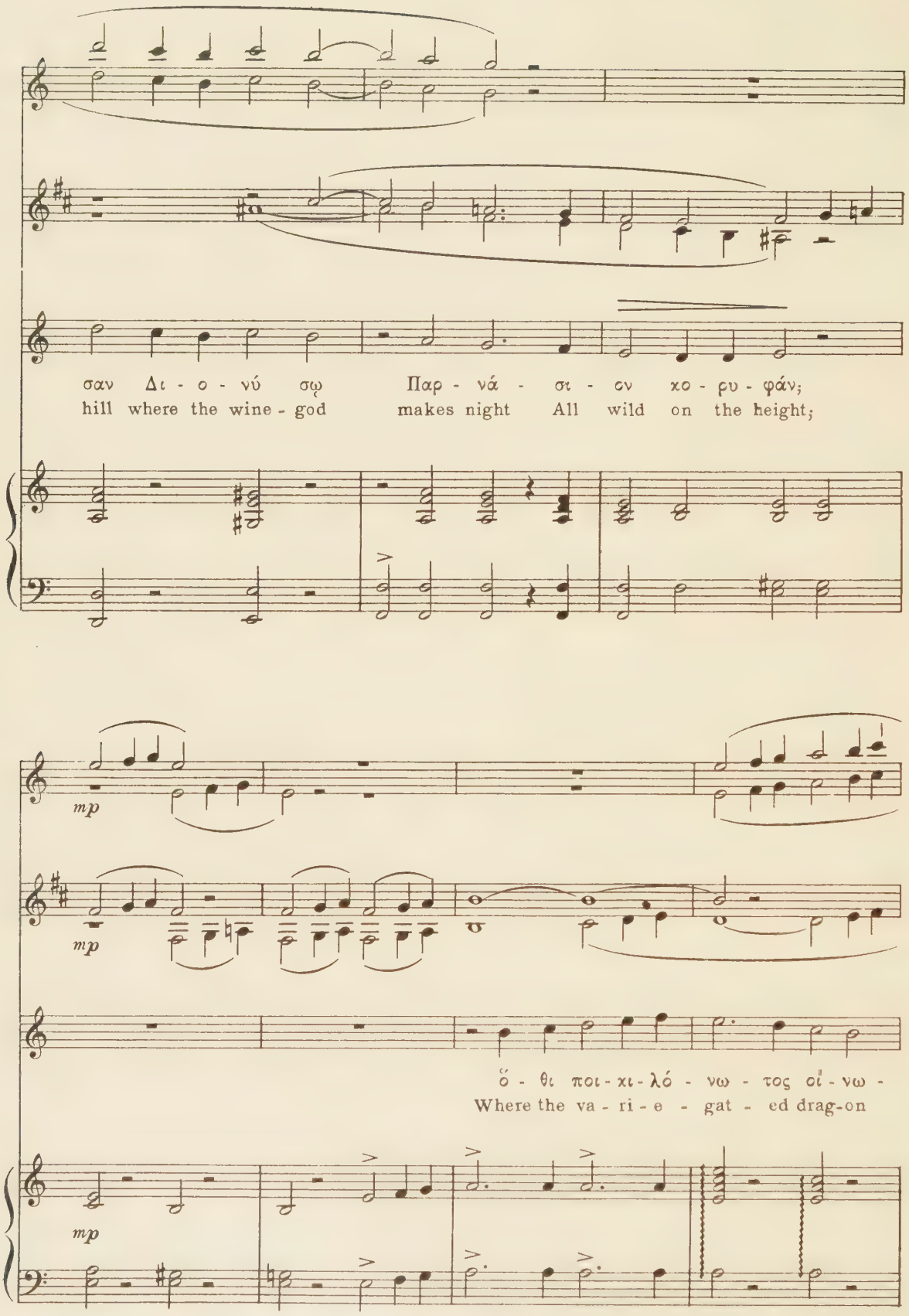
εὔπαις ὁ Λατοῦς γόνος "An infant fair"

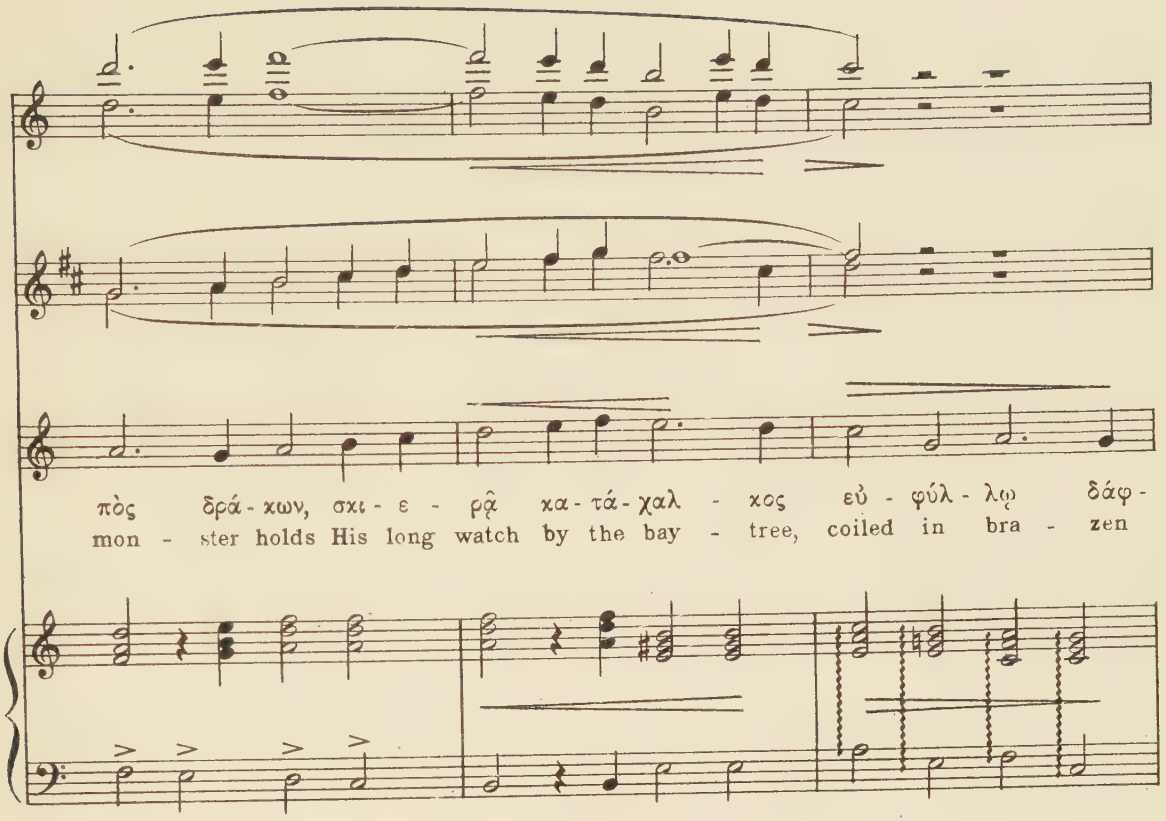


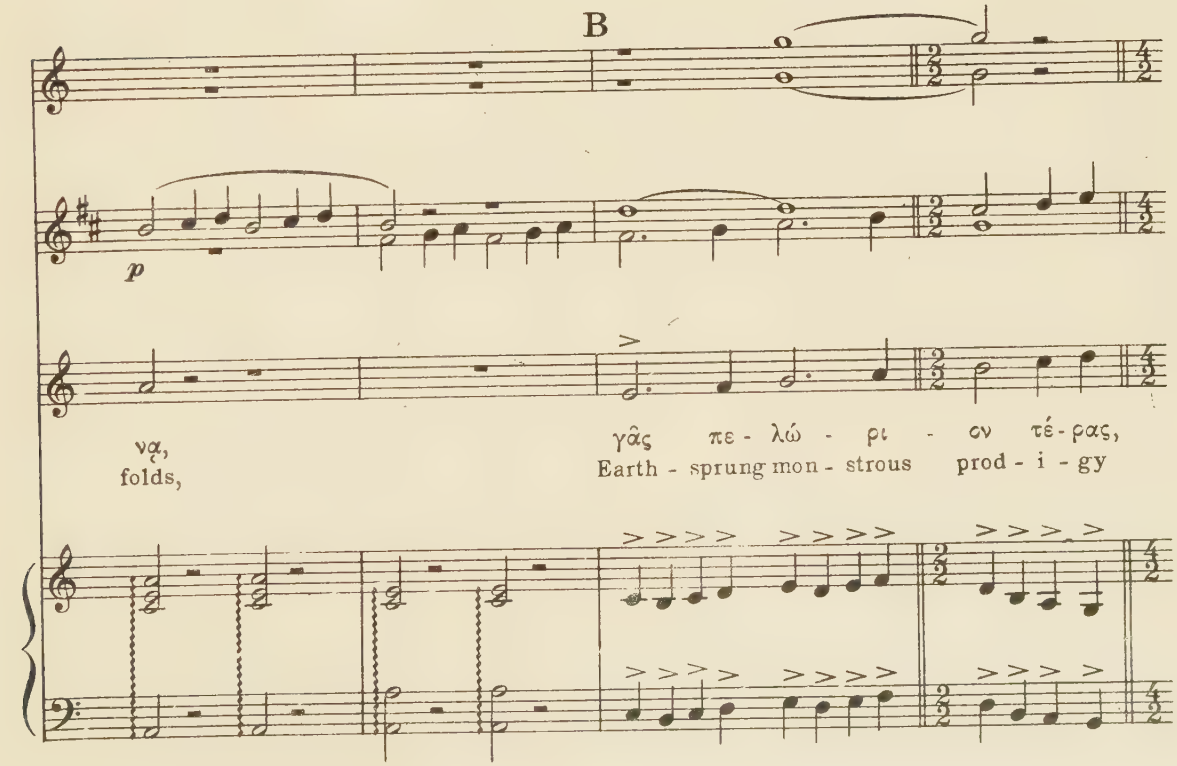

χαρ - πο - φό - ροις γυ - ά - λοις γέν - νη - σε, χρυ - σο - χό - μαν
Rich, where the fruit - lands smile, A son with tress - es of gold,
ἐν χι - θά - ρᾳ σο - φόν,
Skilled in the strains of the

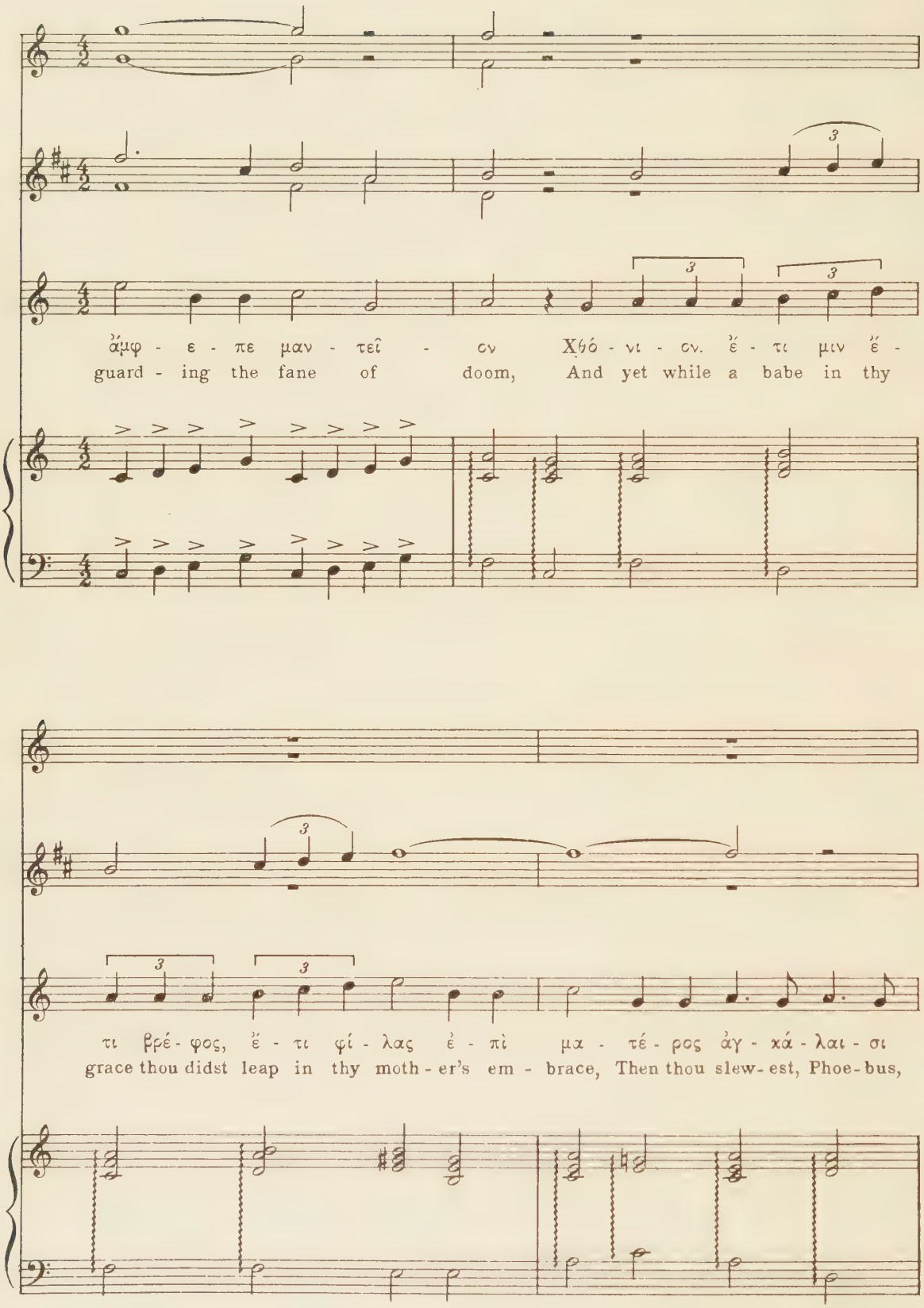

ἄ τ'ε'- πὶ τό - ξων εὐ - στο - χί - ᾳ γά - νυ - ται·
cith - a - ra, Lord, too, Lord of the bow, arch - er bold.
φέ - ρε ἐ'ἶ - νιν ἀ - πὸ
Then she bore him on a -

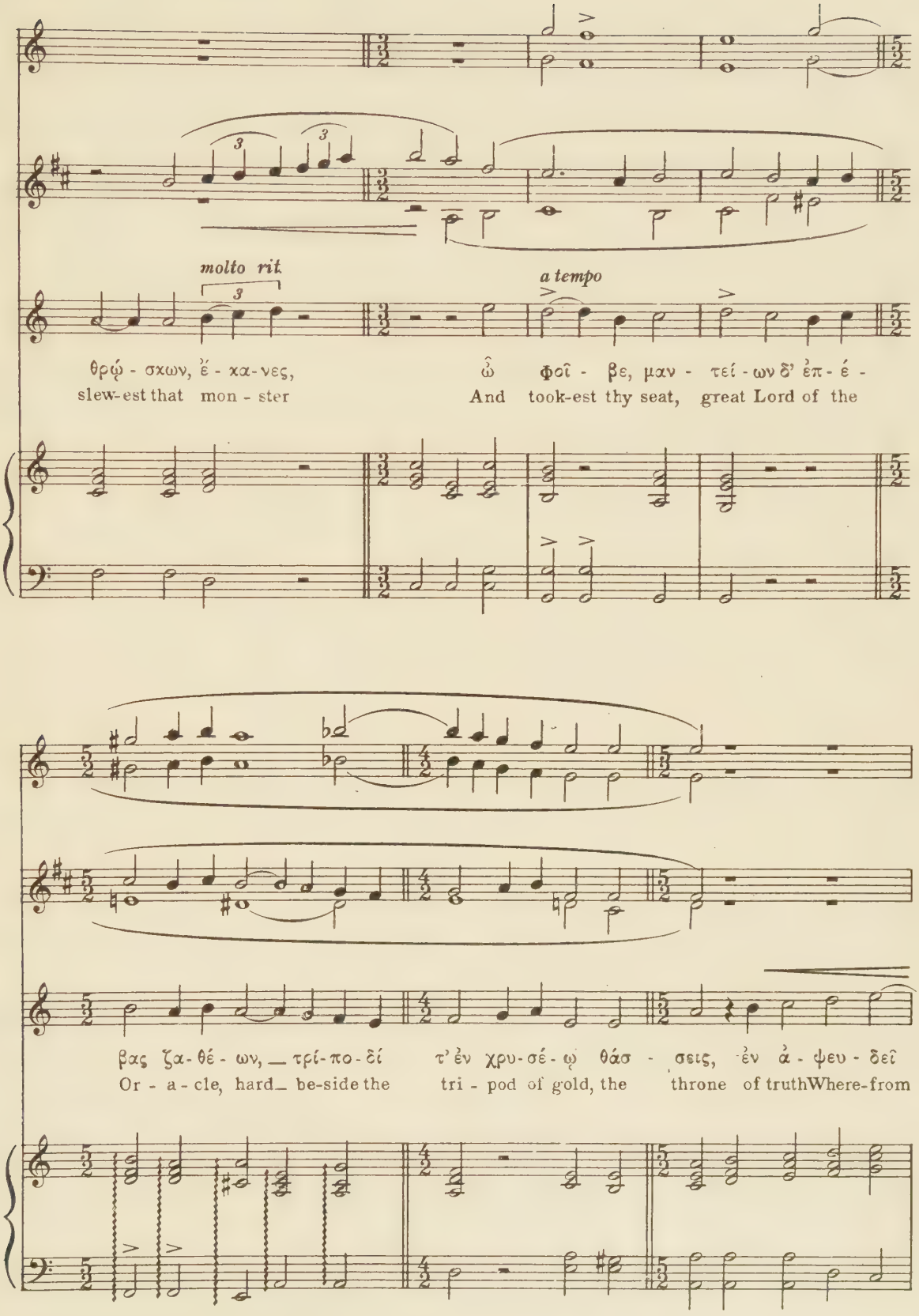

Muta Piccolo to II Flute
p
Tambourine tacet al Fine.
δει - ρά-δος εἰ - να-λί- ας, λο - χεῖ - α κλει-νὰ λι-ποῦσ'
far from the bil - low - beat-en scaur And left site of toil
mf
mf
mf
ἀ- στάχ-των μα - τέ-ρα πα - γᾶν βαχ-χεύ - ου -
To jour-ney far to the rill Gush-ing down from the
p
mf

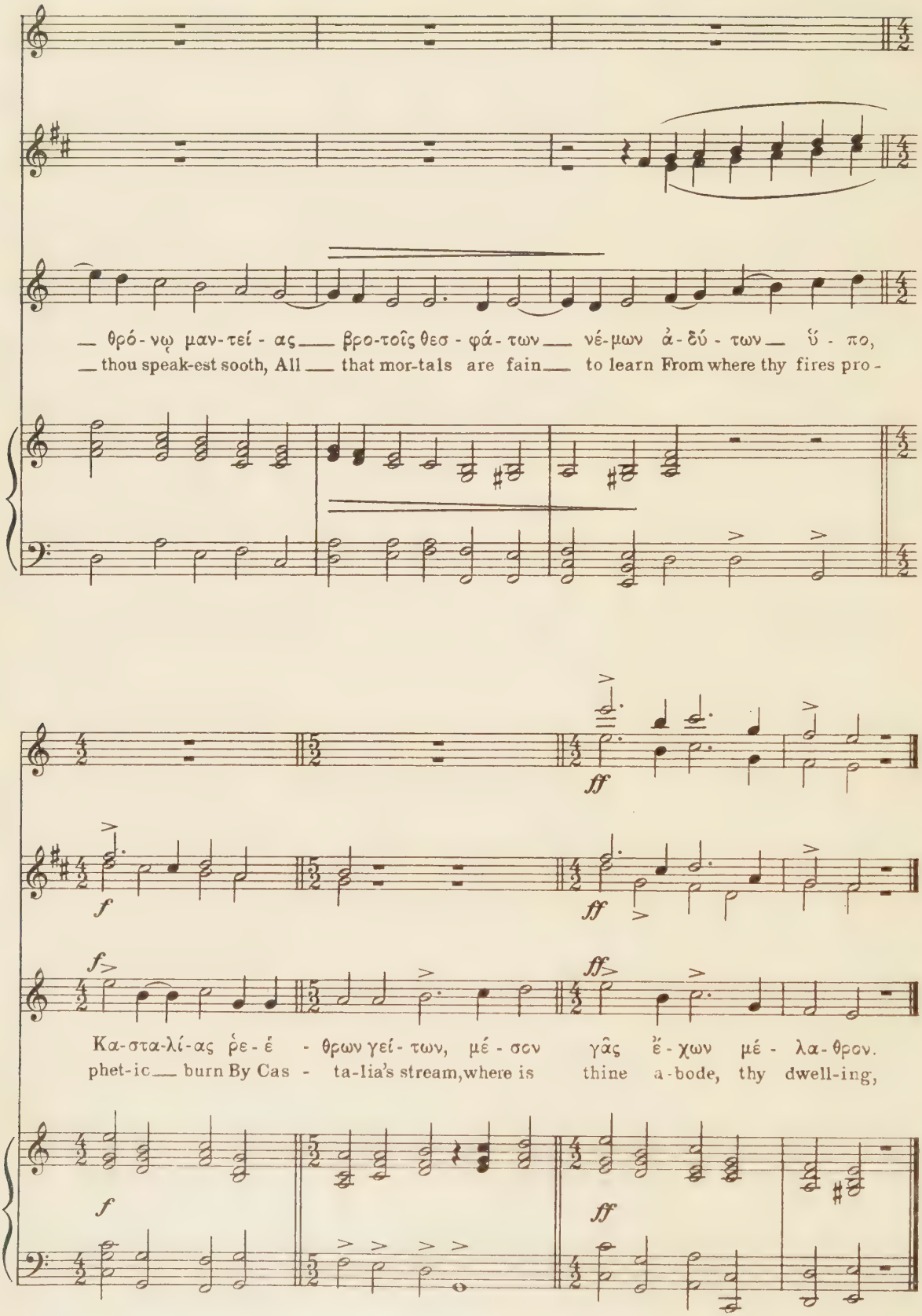

σαν Δι - ο - νύ σῳ Παρ - νά - σι - ον χο - ρυ - φάν;
hill where the wine - god makes night All wild on the height;
mp
mp
ὅ - θι ποι - κι - λό - νω - τος οἰ - νω -
Where the va - ri - e - gat - ed drag-on
mp


πὸς δρά - κων, σκι - ε - ρᾷ κα - τά - χαλ - κος εὐ - φύλ - λῳ δάφ -
mon - ster holds His long watch by the bay - tree, coiled in bra - zen


B
p
νᾳ,
folds,
γᾶς πε - λώ - ρι - ον τέ - ρας,
Earth - sprung mon - strous prod - i - gy

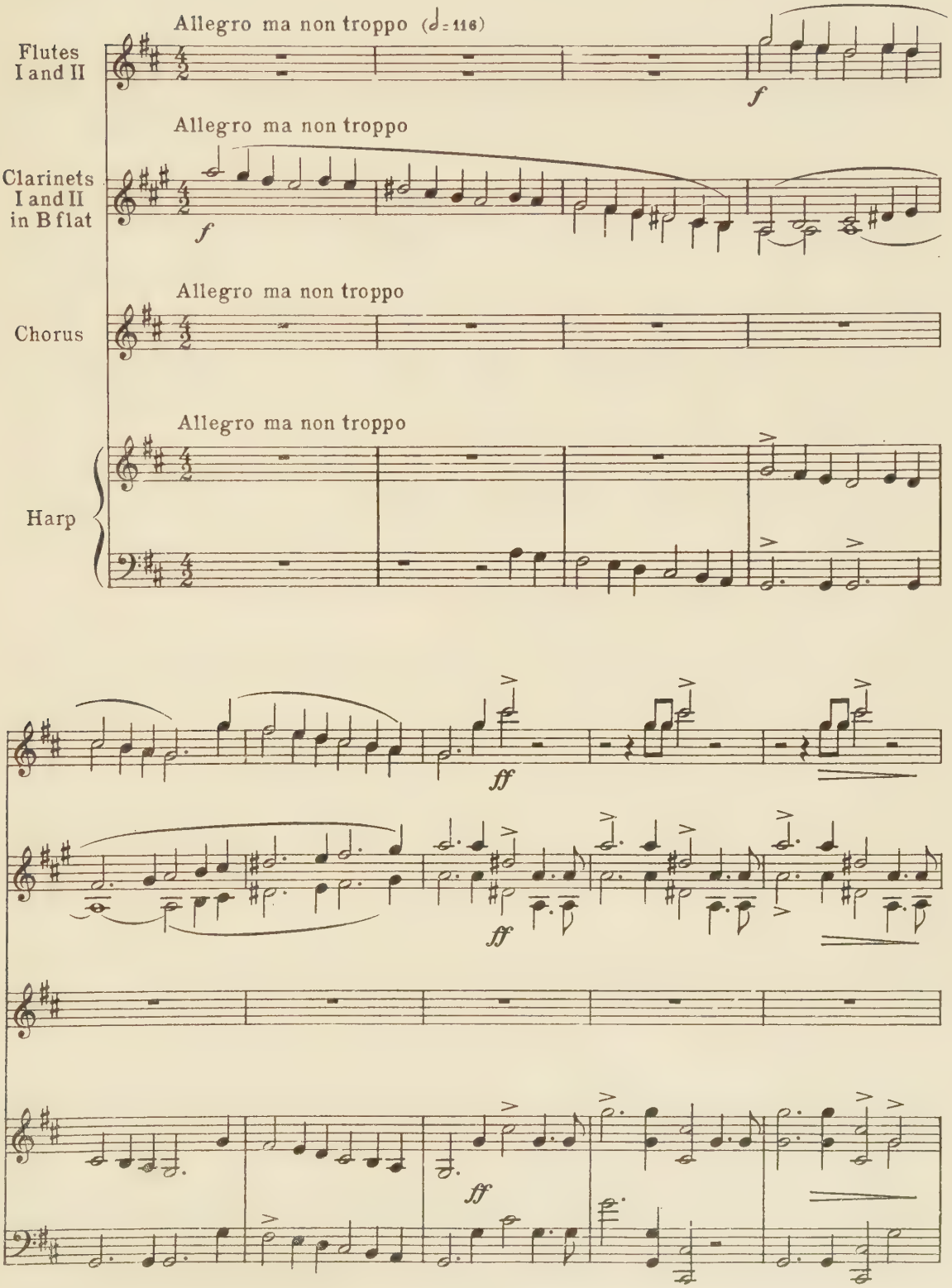

ἄμφ - ε - πε μαν - τεῖ - ον Χῥό - νι - ον. ἔ - τι μιν ἔ -
guard - ing the fane of doom, And yet while a babe in thy
τι βρέ - φος, ἔ - τι φί - λας ἐ - πὶ μα - τέ - ρος ἀγ - κά - λαι - σι
grace thou didst leap in thy moth - er's em - brace, Then thou slew - est, Phoe - bus,

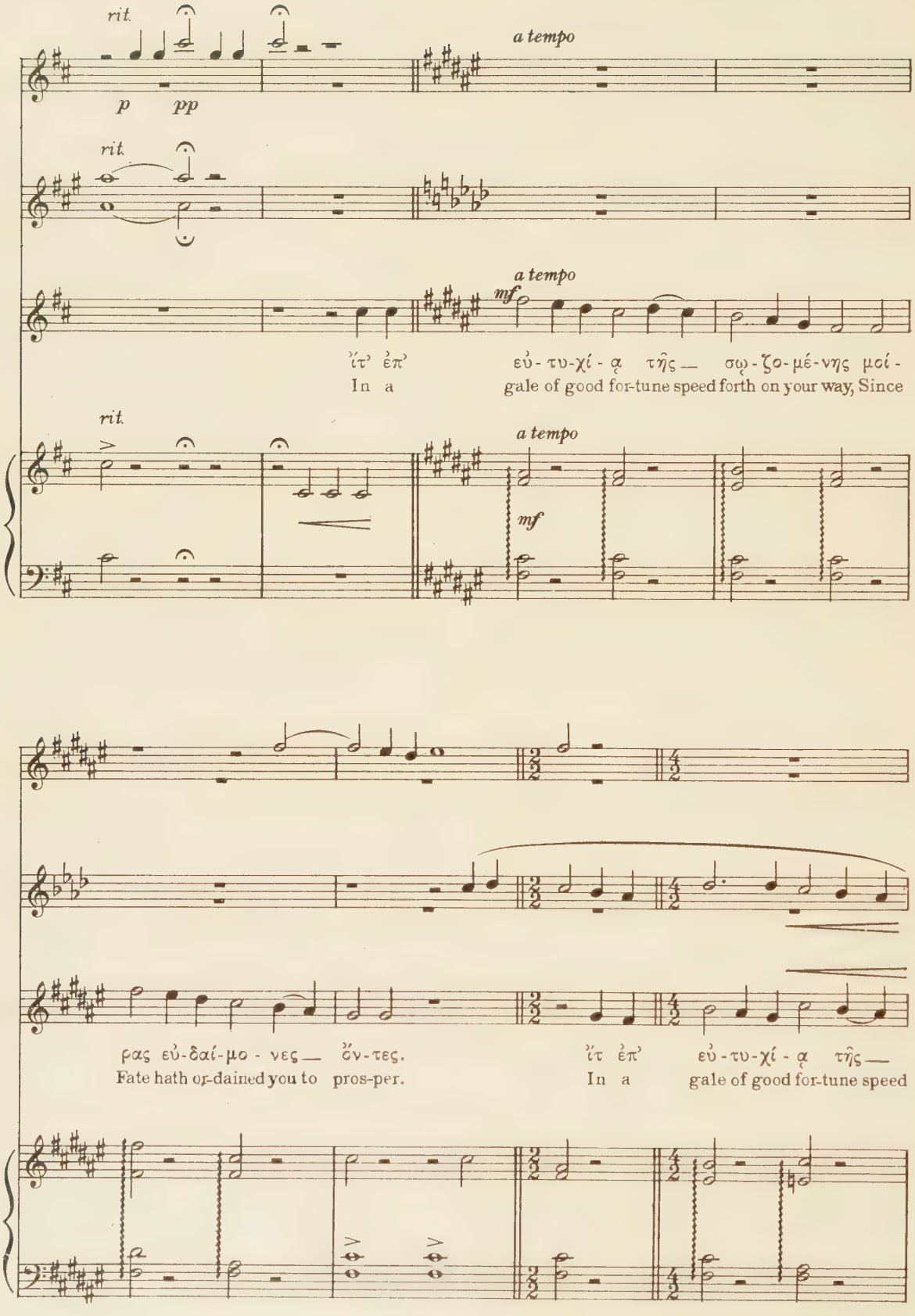

molto rit.
a tempo
θρῴ - σκων, ἕ - κα - νες, ὦ Φοῖ - βε, μαν - τεί - ων δ' ἐπ - έ -
slew-est that mon - ster And took-est thy seat, great Lord of the
βας ζα - θέ - ων, τρί - πο - δί τ' ἐν χρυ - σέ - ῳ θάσ - σεις, ἐν ἀ - ψευ - δεῖ
Or - a - cle, hard be-side the tri - pod of gold, the throne of truthWhere-from

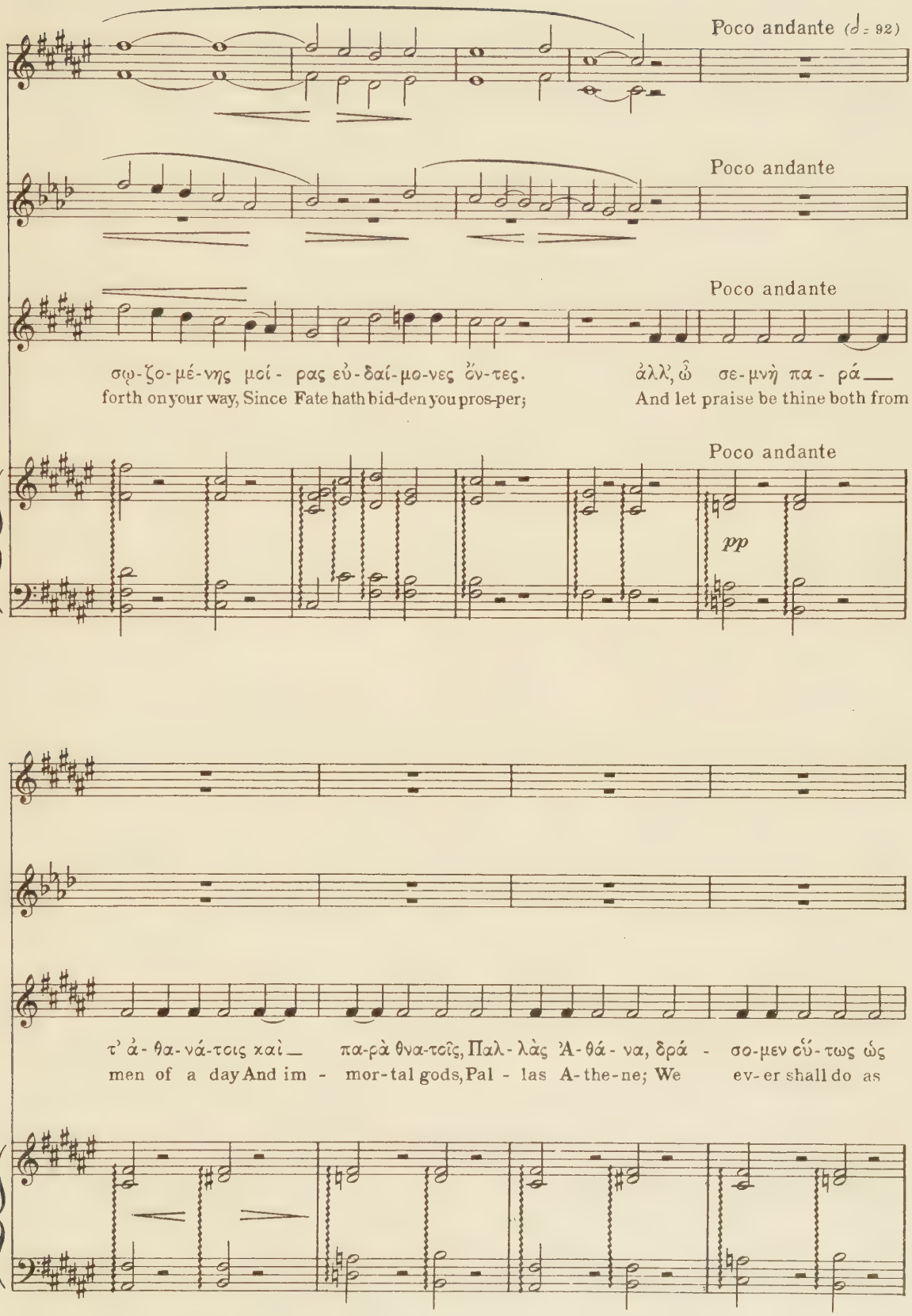

— θρό-νῳ μαν-τεί-ας — βρο-τοῖς θεσ-φά-των — νέ-μων ἀ-δύ-των — ὕ-πο,
— thou speak-est sooth, All — that mor-tals are fain — to learn From where thy fires pro-
ff
f
ff
ff
Κα-στα-λί-ας ῥε-έ-θρων γεί-των, μέ-σον γᾶς ἔ-χων μέ-λα-θρον.
phet-ic — burn By Cas-ta-lia's stream, where is thine a-bode, thy dwell-ing,
f
ff

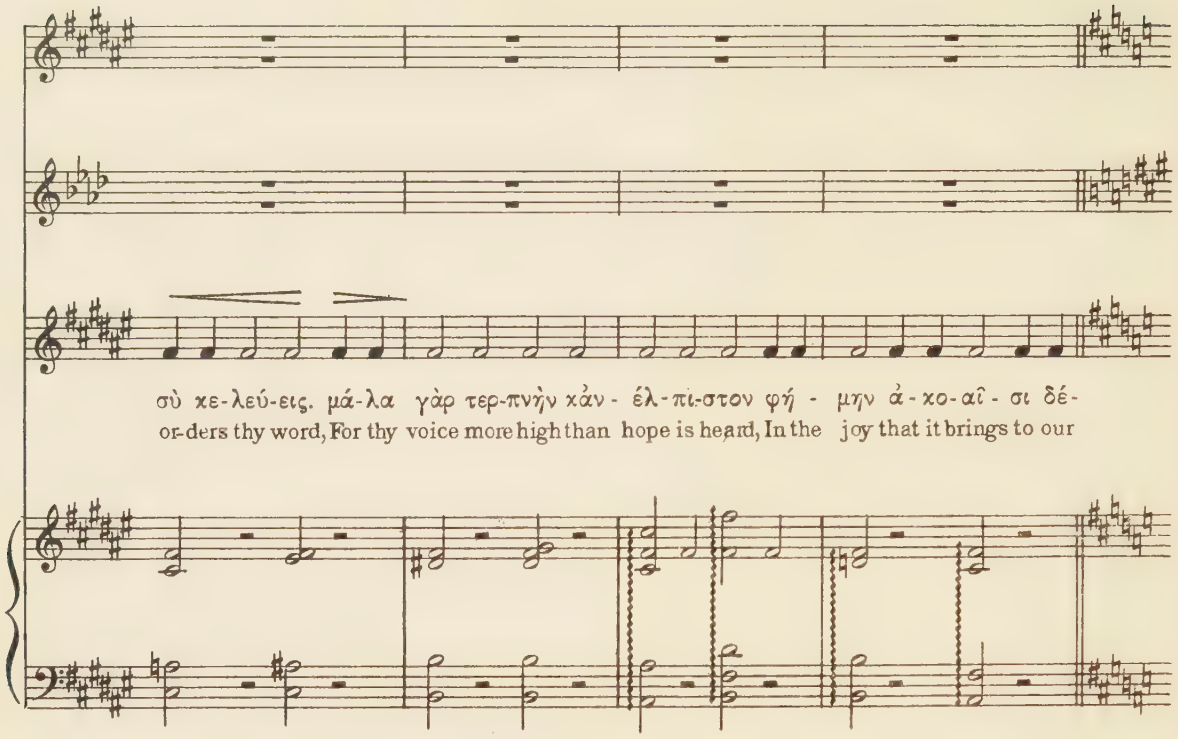
№12. Lines 1490-1499: Exodus of Chorus

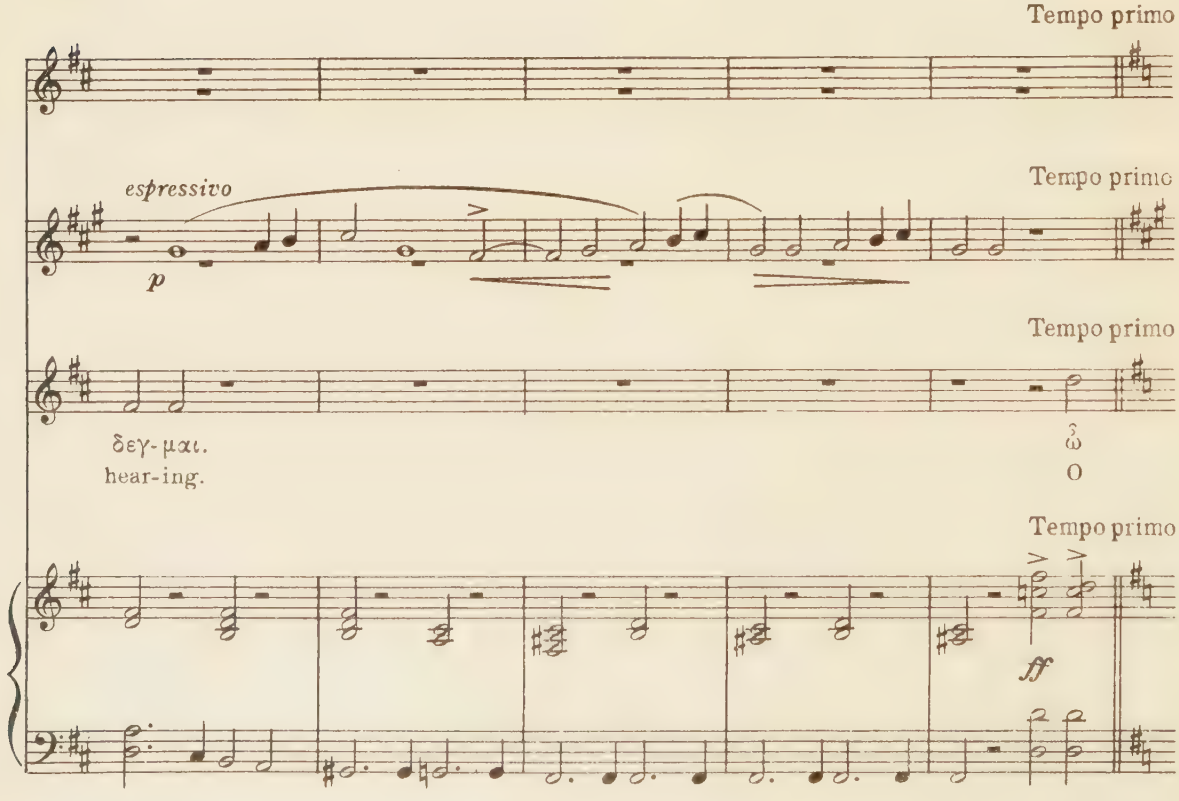
ἴτ' ἐπ' εὐτυχίᾳ, "In a gale of good fortune"

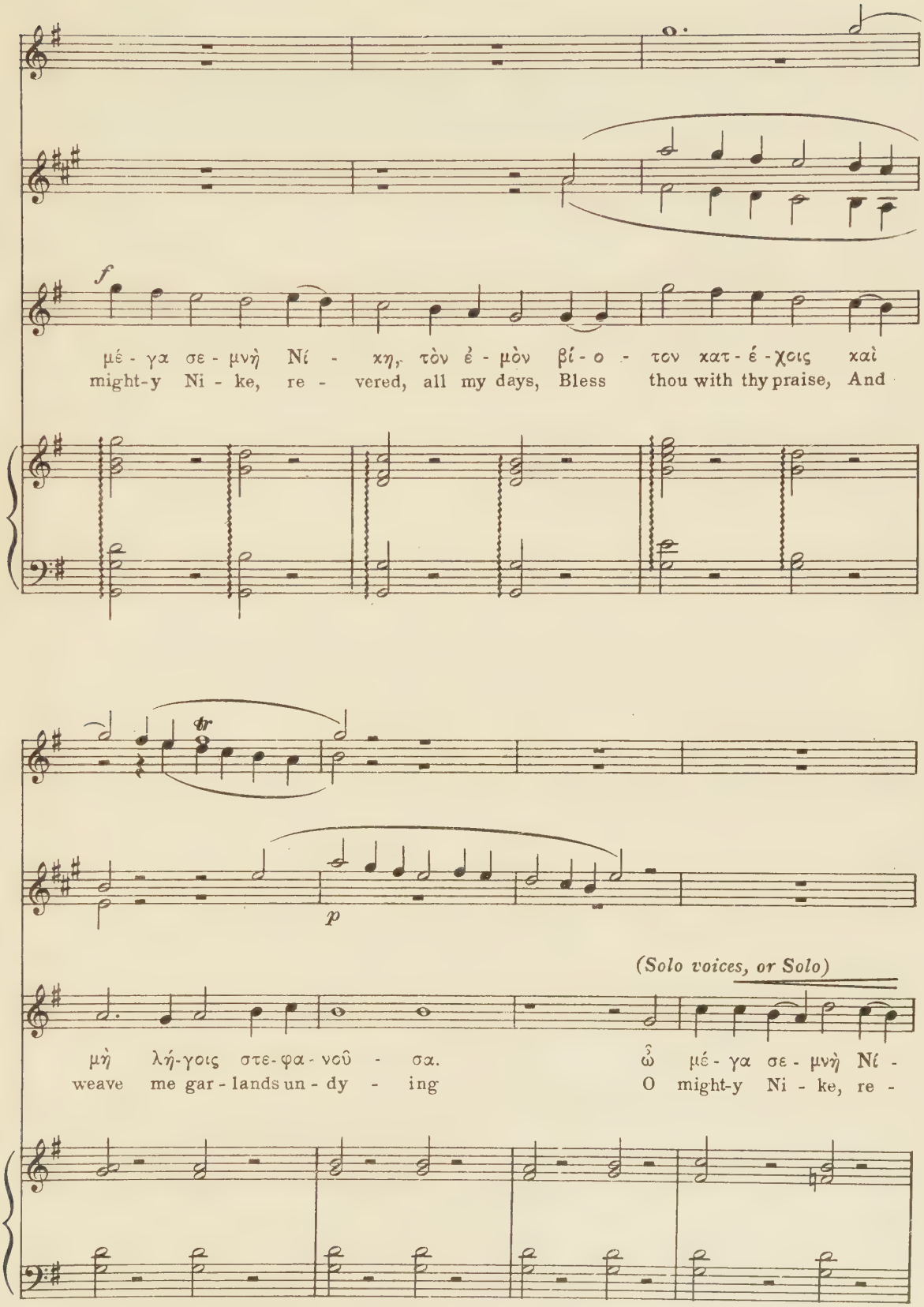



rit.
a tempo
p pp
rit.
a tempo
mf
ἴτ' ἐπ' εὐ-τυ-χί-ᾳ τῆς — σῳ-ζο-μέ-νης μοί-
In a gale of good for-tune speed forth on your way, Since
rit.
a tempo
mf
ρας εὐ-δαί-μο-νες — ὄν-τες.
Fate hath or-dained you to pros-per.
ἴτ ἐπ' εὐ-τυ-χί-ᾳ τῆς —
In a gale of good for-tune speed


Poco andante (♩= 92)
Poco andante
Poco andante
σῳ-ζο-μέ-νης μοί - ρας εὐ-δαί-μο-νες ὄν-τες.
forth on your way, Since Fate hath bid-den you pros-per;
ἀλλ', ὦ σε-μνὴ πα - ρά__
And let praise be thine both from
Poco andante
pp
τ' ἀ - θα-νά-τοις καὶ__ πα-ρὰ θνα-τοῖς, Παλ - λὰς Ἀ-θά - να, δρά - σο-μεν οὕ-τως ὡς
men of a day And im - mor-tal gods, Pal - las A-the-ne; We ev-er shall do as


σὺ κε-λεύ-εις. μά-λα γὰρ τερ-πνὴν κἀν- έλ-πι-στον φή - μην ἀ-κο-αῖ - σι δέ-
or-ders thy word, For thy voice more high than hope is heard, In the joy that it brings to our


Tempo primo
espressivo
p
Tempo primo
Tempo primo
δεγ- μαι.
hear-ing.
ὦ
O
Tempo primo
ff


f
μέ - γα σε - μνὴ Νί - κη, τὸν ἐ - μὸν βί - ο - τον κατ - έ - χοις καὶ
might-y Ni - ke, re - vered, all my days, Bless thou with thy praise, And
tr
p
(Solo voices, or Solo)
μὴ λή-γοις στε-φα - νοῦ - σα. ὦ μέ - γα σε - μνὴ Νί -
weave me gar - lands un - dy - ing O might-y Ni - ke, re -

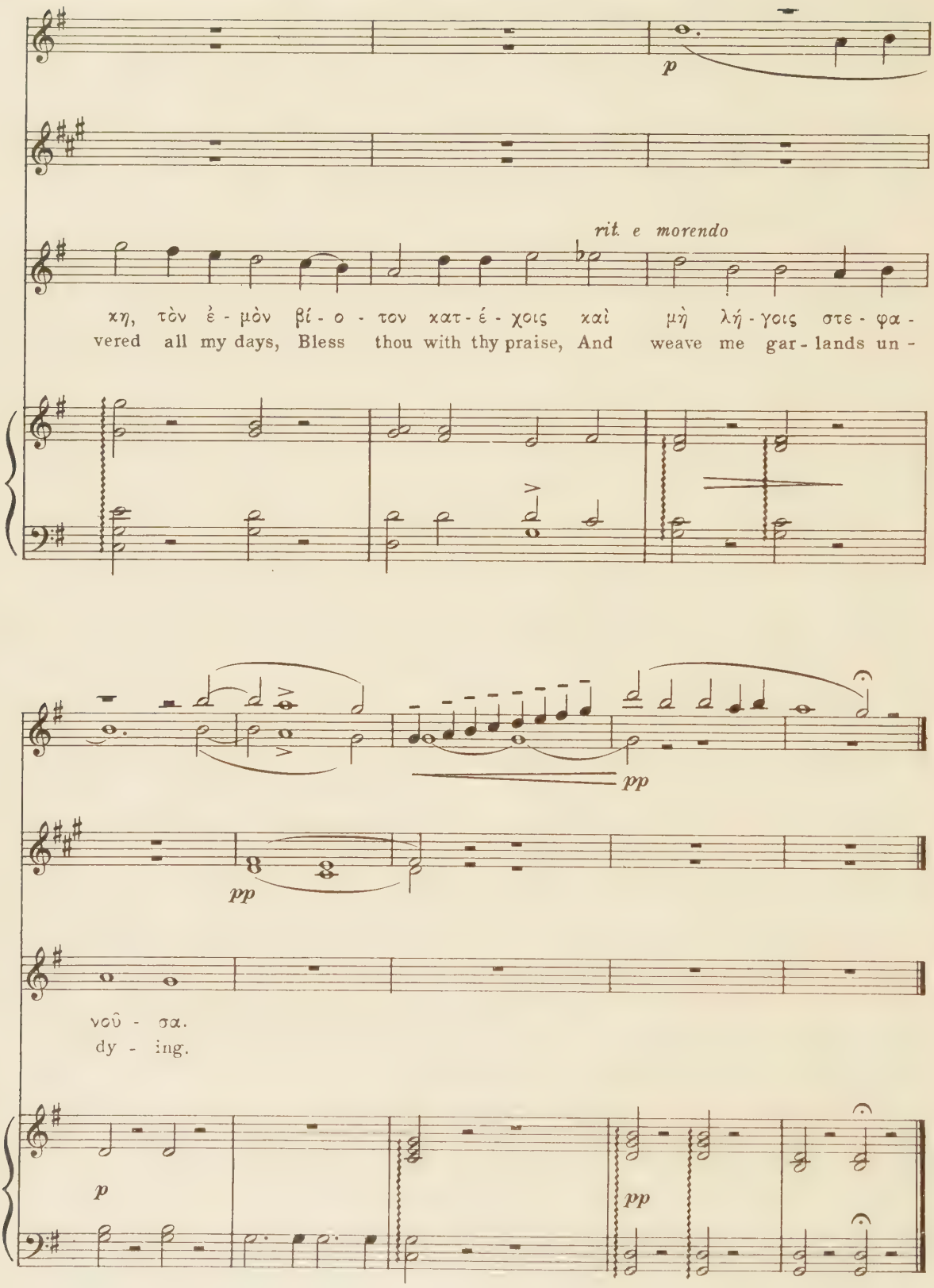

p
rit. e morendo
κη, τὸν ἐ - μὸν βί - ο - τον κατ - έ - χοις καὶ μὴ λή - γοις στε - φα -
vered all my days, Bless thou with thy praise, And weave me gar - lands un -
pp
pp
νοῦ - σα.
dy - ing.
p
pp

PLATE I

IPHIGENIA AMONG THE TAURIANS: THE PRAYER

THE STAGE SETTING FOR THE IPHIGENIA AMONG THE TAURIANS

By Herbert A. Kenyon

The production of the *Iphigenia among the Taurians* with which we are here concerned was staged in the Hill Auditorium of the University of Michigan. Since the stage did not lend itself to an exact reproduction of the ancient Greek stage with its

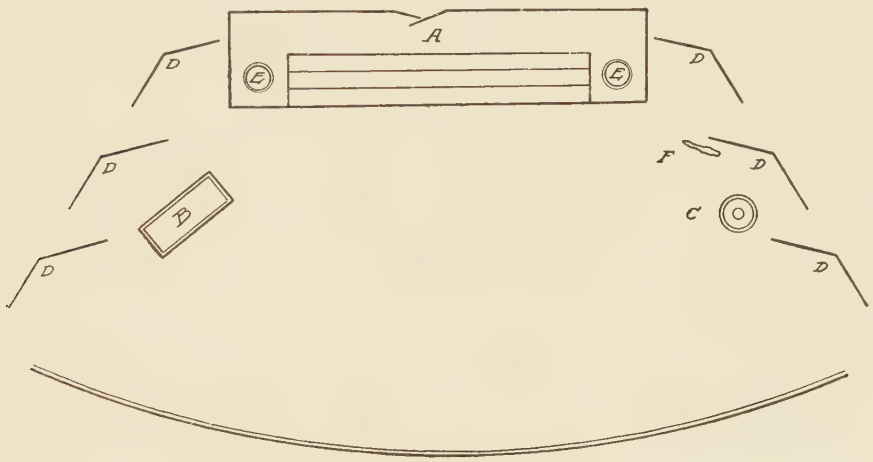


Figure 1. — Plan of Stage Setting

A. Front of temple with double door, approached by steps
B. Bench
C. Altar
D–D. Wood wings
E–E. Braziers
F. Rock for the appearance of Athena

two levels, certain liberties had to be taken. The purpose was always kept in mind, however, to re-create the Greek spirit rather than to copy meticulously features which would have been not only difficult with available stage equipment but probably bizarre in their effect had they been carried out.

As will be seen in our illustrations (Fig. 1, Plate I), the altar, instead of being located in the centre of a lower level, as would have been historically correct, was placed at the left of the stage,

in order to give the space necessary for chorus evolution.[1] The temple had but three steps; more would have been out of proportion to the height of the stage.

The decoration of the stage was kept very simple (Fig. 1). Besides the altar, the stone bench at the right and two bronze braziers at either end of the temple platform constituted the only movable articles of the stage setting.

[1] It may be worth while to add that a limestone *puteal*, of the Roman period, was used for the altar, and answered the purpose very well. It was found on the site of ancient Puteoli, and belongs to the De Criscio collection of the University of Michigan.

PLATE II

IPHIGENIA AMONG THE TAURIANS: WHO ARE THESE STRANGERS AND WHENCE COME THEY?

DANCES FOR THE PRODUCTION OF THE IPHIGENIA AMONG THE TAURIANS

By Herbert A. Kenyon

In the staging of the evolutions of the chorus, the aim was to reproduce, as faithfully as possible, the spirit of the ancient Greek dance and chorus. So little is known in regard to the actual steps employed in ancient times that no attempt was made to reconstruct them. It seemed sufficient to use steps in keeping with the character of the music, expressing so far as possible the emotional value of the lines of the strophes and odes. On the other hand, a careful study of the gestures and positions of the figures of ancient Greek vases and statuary was made, and the indicated gestures may be considered as faithful reproductions of typical scenes and examples of chorus positions.

The preëminent quality of the Greek dances was a keen sense of mimetic value, combined with perfect rhythm; but, because of this aim at mimetics, the personal equation became particularly important, with resultant lack in precision. In the noble and sacred dances the predominant positions are the forward and backward movement of the torso. This must not, however, be exaggerated. In march movements the head should move in opposition to the body. The leg carried forward is the left when the marcher is turned to the right of the spectator, and the right leg forward when moving away. It is also known that the Greeks used the five positions of the feet, the Pirouette, and the Entrechat, and also made turns by the stamping of the feet.

With the passing of time all of the gestures with a concrete significance became symbolic. These gestures may be divided into three groups: gestures of ritual and symbol, gestures of every-day life, and gestures of a concrete type which later became decorative motifs. The gesture of a single arm lifted high is ritual and religious; the hand on the hip expresses dreamy immobility; in the gesture of pouring of libations, one hand is held high, the other low, as if to show the course of the liquid; in the gesture of

worship, both arms are raised with palms up. Abrupt angles of the arms are permissible as well as curves.[1]

Gestures with the veil and tunic, with either hand, appear to have been used at any time to emphasize the expression or heighten the artistic effect. In the following dances, the artistic use of the veil is of supreme importance.

I. Entrance of Chorus: εὐφαμεῖτ', ὦ. Line 123 ff.[2]

The step used throughout Number I is the so-called "drag step," consisting of one step with the left foot, bringing the hollow of the right foot to the heel of the left, and holding one count, continuing with the right, etc.

This step is slow and dignified, and is typical of a ritual or religious ceremony. The first εὐφαμεῖτ', ὦ is sung off the stage by a few voices, the second by a full chorus.

The chorus enters on twelve interpolated measures in two files. At the third εὐφαμεῖτ', ὦ the files face each other, and halt, while the chorus leader enters, marching straight to the altar, and arrives at the head of the line at the syllable -τες of ναίοντες (line 125; Fig. 2):

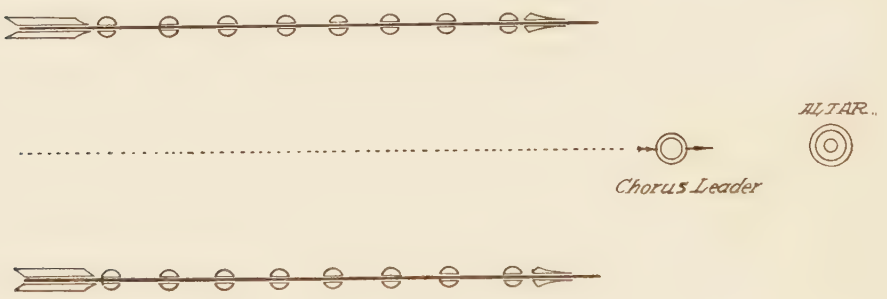


Figure 2. — Entrance of Chorus

At ναίοντες all turn to face the altar, and move to the following position in six measures, kneeling on the seventh measure (Fig. 3; for suggested alternative arrangements, see Figures 4, 5, and cf. Plate I).

[1] Of particular value in constructing many of the positions and fundamentals for chorus evolutions has been *The Antique Greek Dance, after Sculptured and Painted Figures.* By Maurice Emmanuel. Translated by Harriet Jean Beauley. With drawings by A. Collombar and the author. New York, John Lane Company, 1916.

[2] The line references are to the Greek text of the *Iphigenia* published, with an English translation by Arthur S. Way, in the *Loeb Classical Library: The Works of Euripides,* Vol. 2. New York, 1912.

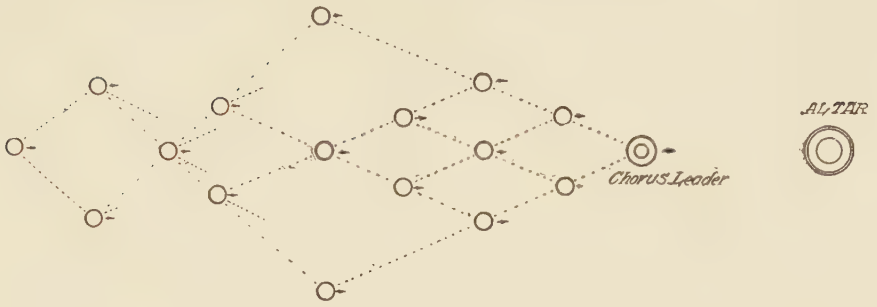


FIGURE 3. — FORMATION FOR PRAYER

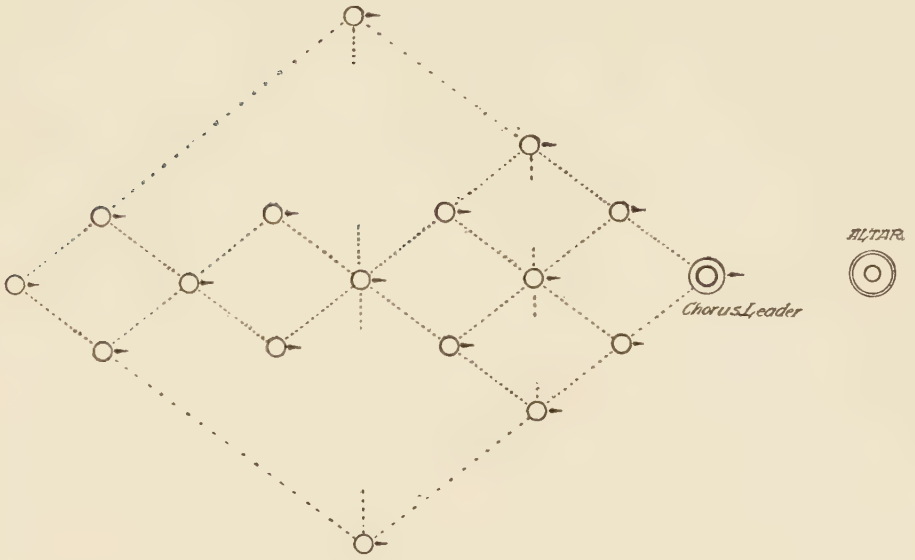


FIGURE 4. — VARIANT OF FORMATION FOR PRAYER: FOR A DEEP STAGE

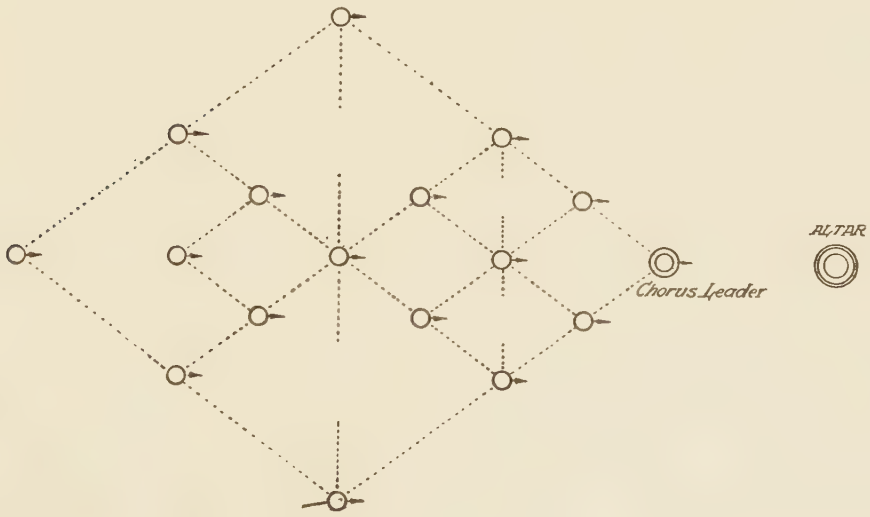


FIGURE 5. — VARIANT OF FORMATION FOR PRAYER: FOR A DEEP AND NARROW STAGE

At ὦ παῖ τᾶς Λατοῦς (l. 126), the hands are raised in the gesture of worship and held up until αὐλάν (l. 128), then folded in the attitude of prayer to εὐδένδρων (l. 133).

At the end of the prayer, the chorus rises and returns to the proper line as in Figure 2. Then the front file *B* faces right about and following file *A* marches in an S figure, each file going to its place at the side of the temple (Fig. 6).

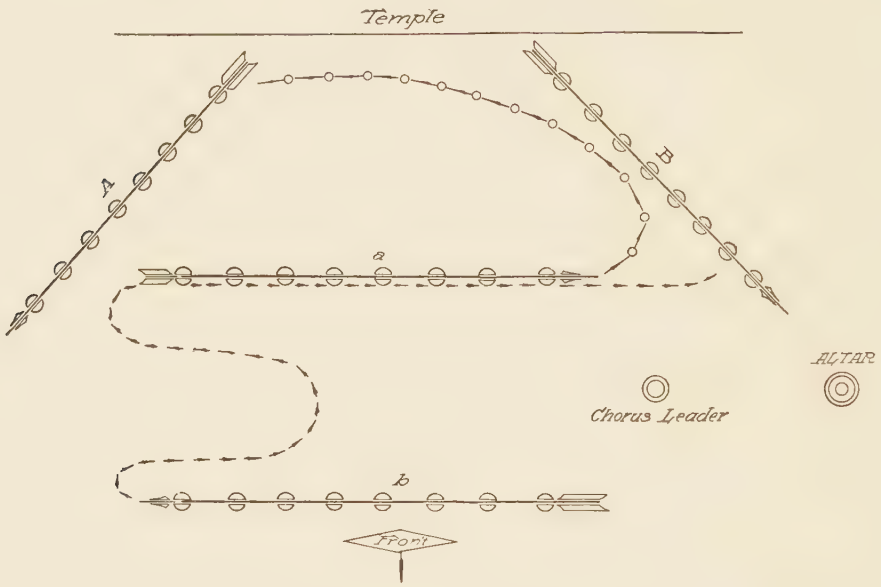


FIGURE 6. — MOVEMENT OF CHORUS AFTER FORMATION FOR PRAYER, TO POSITION AT RIGHT AND LEFT OF TEMPLE STEPS

Throughout No. I, the heads of the chorus are veiled. When Figure 6 is completed, the veils are removed and allowed to hang from the shoulder.

II. "RESPONSIVE SONGS": ἀντιψάλμους ᾠδάς. LINE 179 FF.

The drag step is used also throughout Number II. The hand away from the audience holds out the veil to serve as a background for the face and head (Figs. 7, 8).

File *A* swings diagonally across the stage opening ranks for file *B* to pass through, as in Figure 7. Upon reaching the proper place, which must be largely determined by the size of the stage, files *B* and *A* break at the center (*C* and *D*) and group themselves about a bench at the right of the stage as indicated in Figure 8; the component parts of these lines form a group picture, some seated on the bench, some standing behind it.

In Figures 7 and 8 the motion is continuous.

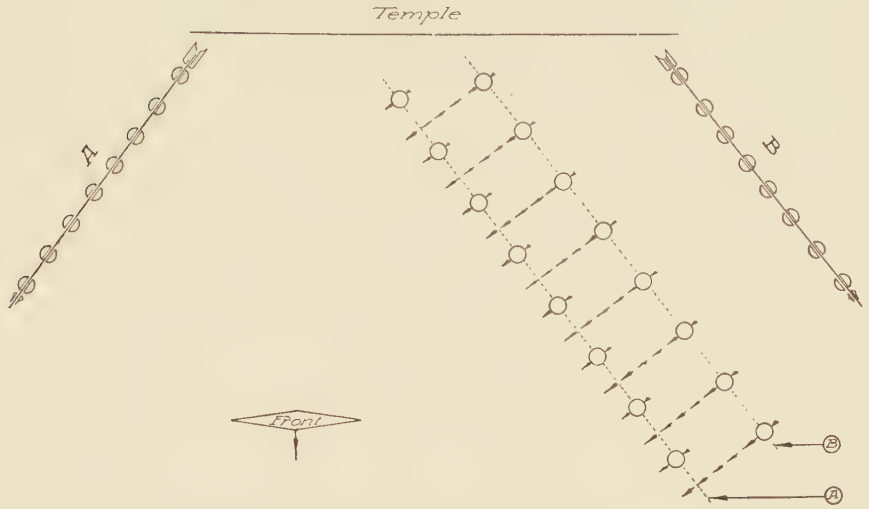


FIGURE 7.—MOVEMENT FROM RIGHT AND LEFT OF TEMPLE STEPS TO SEATED POSITION *A*

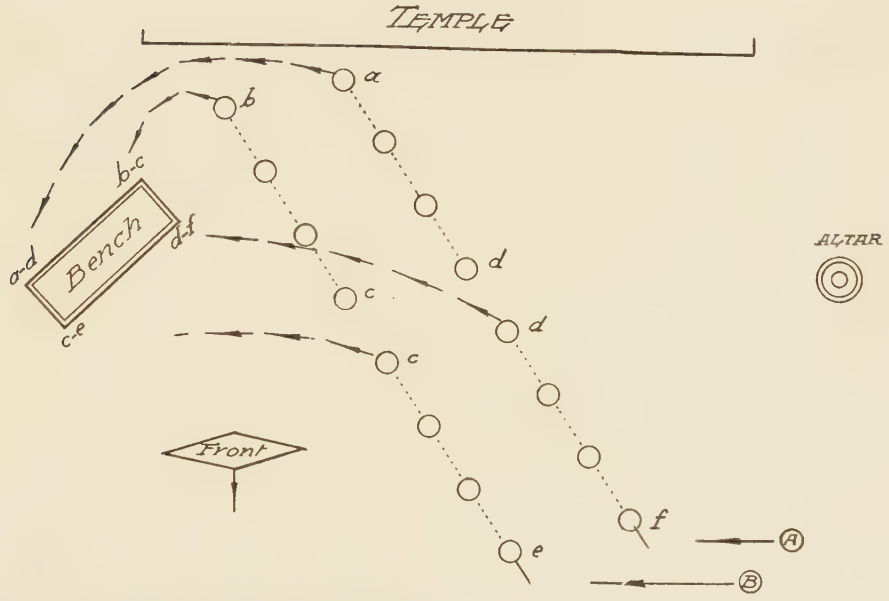


FIGURE 8. — COMPLETION OF MOVEMENT INDICATED IN PRECEDING FIGURE

III. Strophe I: κυάνεαι κυάνεαι. Line 392 ff.

For Strophe I, a simple march step is used, starting from the bench at the right of the stage; all march across in a long file, forming a line across the back of the stage.

At Ἀσιήτιδα (l. 396), they step into the following positions: half of lines *A* and *B* diagonally across the front corners of the stage, and the rest of the lines *A* and *B* grouped in pairs on the temple steps, the chorus leader holding the centre of the stage.

At τίνες (l. 399), *A* and all on the temple steps look off to the right, right hands to eyes, scarfs extended. File *B* at the front

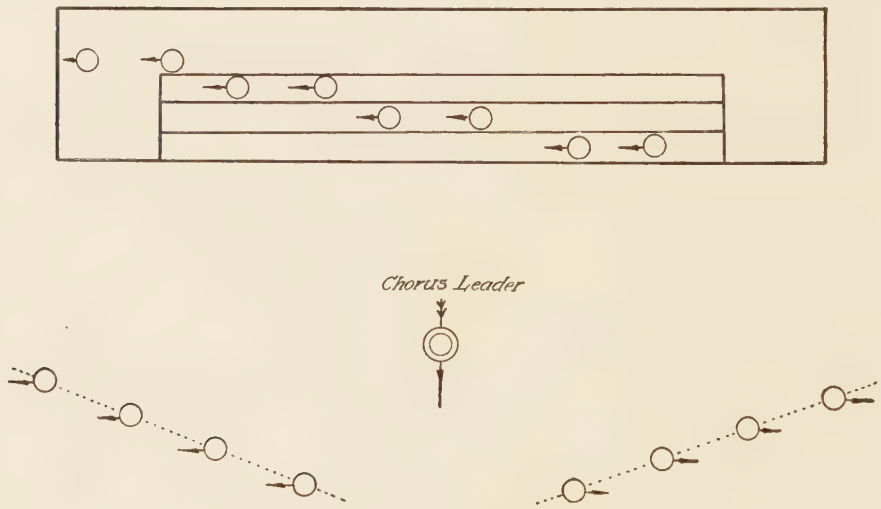


Figure 9. — Dance of Strophe I, Stasimon I

of the stage shade their eyes with their hands, and gaze to the left. The position is held a moment for tableau (Fig. 9, Plate II).

At δίᾳ τέγγει (l. 403), the whole chorus returns slowly to the long straight line across the centre of the stage ready for the dance to follow. The chorus leader takes a position in the middle of the line.

IV. Antistrophe I: ἦ ῥοθίοις. Line 406 ff.

Balance forward right, back left, step right, step left, waltz turn right, *hold.*

At κώπας waltz turn right, balance back left, forward right, back left, waltz turn right; two steps right forward, change, two

Plate III

Iphigenia among the Taurians: Prayer for Vengeance upon Helen

steps left forward, five step circle, turn right; step, hold right, whole line; step, hold left, whole line; slow pirouette; odd numbers kneel at ἀνθρώποις (l. 414; Fig. 10).

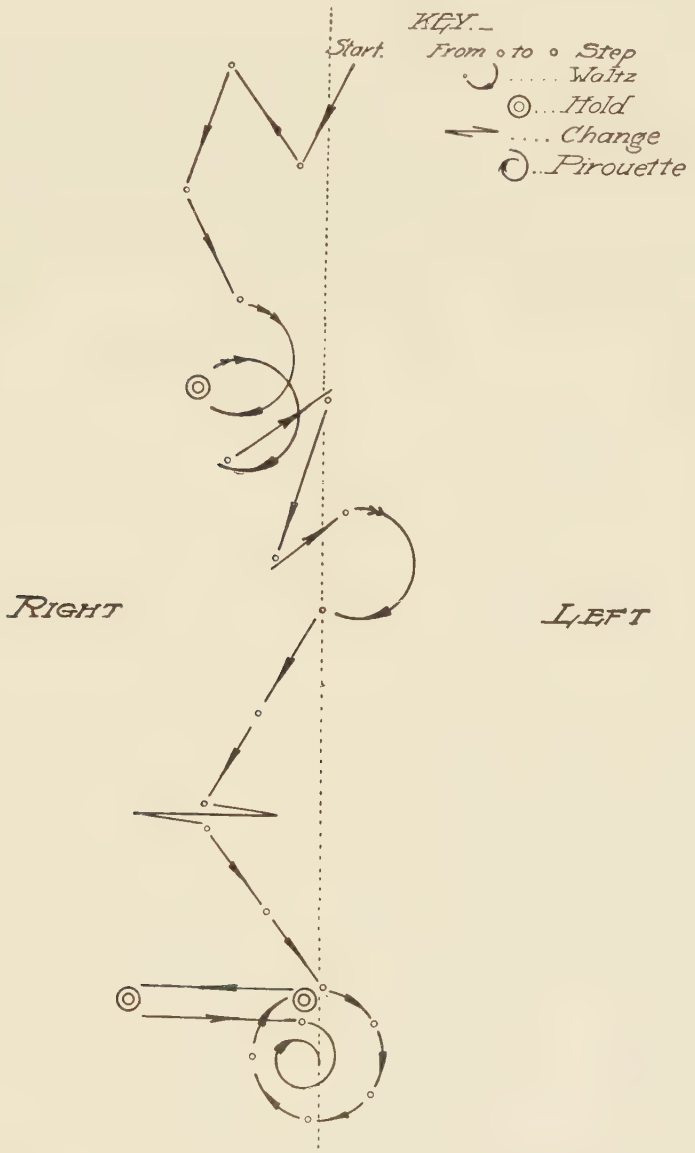


FIGURE 10. — DANCE OF ANTISTROPHE I, STASIMON I: MOVEMENT OF INDIVIDUAL

Here three measures are interpolated: even numbers stand behind odd who are kneeling, step right (1), step left (1) (Fig. 11), odds rise (1), in couples hands joined and outstretched, even

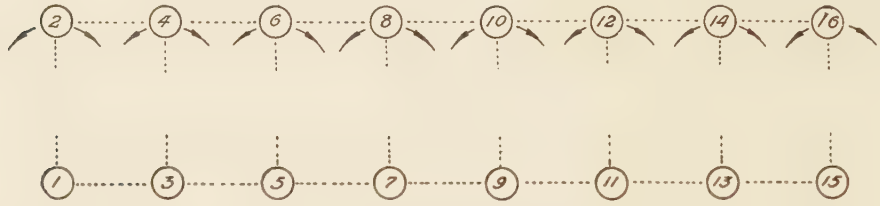


FIGURE 11. — CHORUS FORMATION FOLLOWING DANCE SHOWN IN PRECEDING FIGURE [line 416 ὅλβου βάρος]

behind odd, slide right two slides, hold; stamp, pirouette, turn right in place, step back to place at back of stage, two long, six short steps.

V. STROPHE II: πῶς πέτρας. LINE 421 FF.

Throughout Number V, the single step with the toe pointing at the side (side balance) is used.

Lines *A* and *B* move forward in a V formation. When the

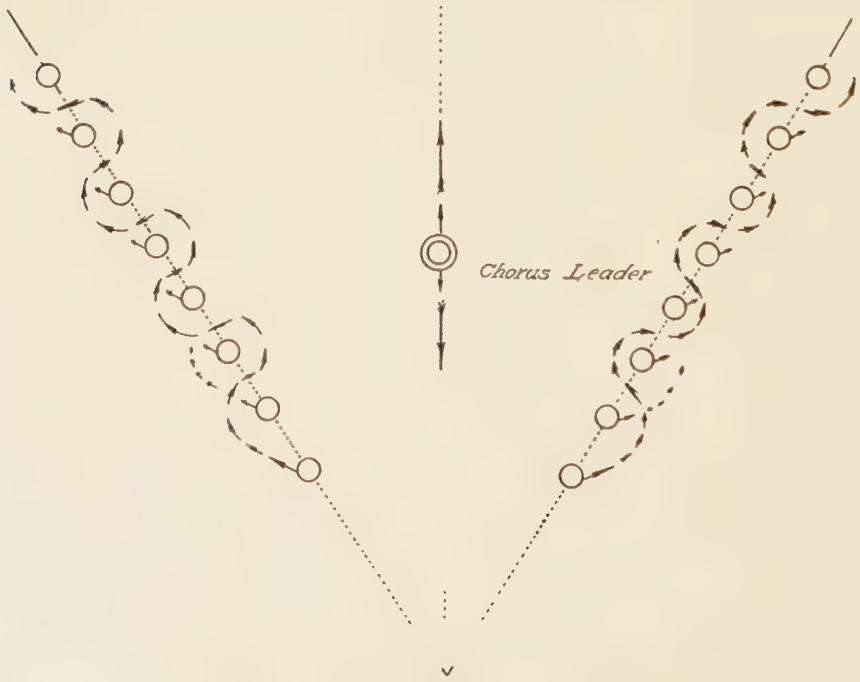


FIGURE 12. — DANCE OF STROPHE II, STASIMON I

Plate IV

Iphigenia among the Taurians: Hope for Deliverance

leaders of the lines meet, they turn away from each other, weaving back through their own lines, first to the right and then to the left, as the lines move forward; each member of the chorus in the same line follows the movements of the leader (Fig. 12).

When the last one in each line has come to the point of the V, the rear ends of the V bend forward, forming two semicircles. At ἄξεινον (l. 438) all kneel and raise their hands in the gesture of worship (Fig. 13).

During this evolution of the dance, the chorus leader has moved in a straight line from the centre of the V to the back of

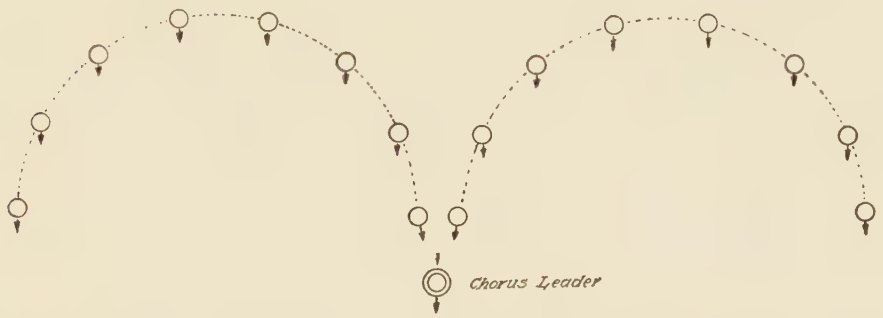


FIGURE 13. — CONCLUSION OF MOVEMENT SHOWN IN PRECEDING FIGURE

the stage, then forward again, arriving at the centre of the double semicircle at the moment when all kneel. The picture is held for a moment (Plate III).

VI. ANTISTROPHE II: εἶθ' εὐχαῖσιν. LINE 439 FF.

At the beginning, the lines resume the V formation, returning to the original V by repeating the evolution just indicated; they return to the original V formation at ἀντιπάλους (l. 446).

With ἄδιστ' ἄν (l. 447), the dance begins again, the two lines of the V moving in opposite directions with the following step: step point, step point slide, step, rise on toes; repeat; backwards — step point, step point, pirouette; forward — step point, balance, rise on toes; backwards — step point, step point, slide, step; backwards — step point, step point, pirouette away from centre (Plate IV).

At κἀν γάρ (l. 452), the chorus divides in the middle and in lines moves away from the centre, four steps behind and before, slide step, rise on toes; then in lines the chorus moves back toward the centre to form a single line, five steps behind and

before, cross slide step, rise on toes, then step point back, toward rear of stage, to end of dance. Wherever possible, scarfs should be extended during this part of the dance. In this production, the chorus here exits, half to the left and half to the right.

VII. March of the Prisoners

No movement of the chorus is required for this selection. The chorus remains stationary in the wings until the march is finished.

VIII. Strophe III: Ὄρνις, ἃ παρὰ πετρίνας. Line 1089 ff.

The chorus enters, four at a time, from opposite sides of the stage. Each group walks four short steps, rises on toes and holds for a moment. This is repeated.

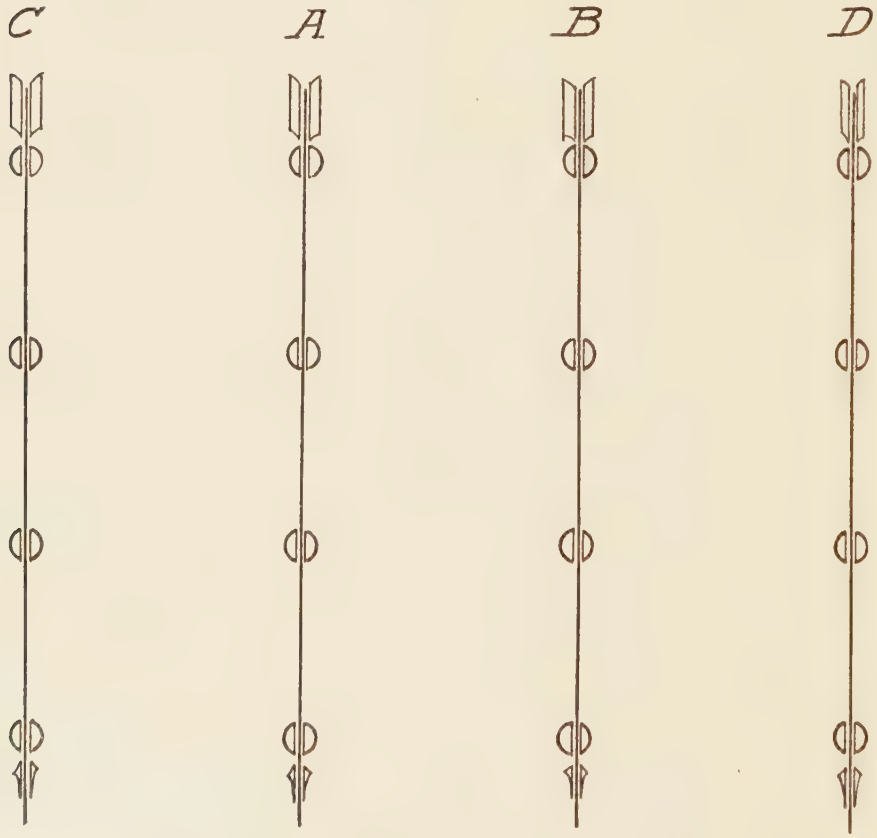
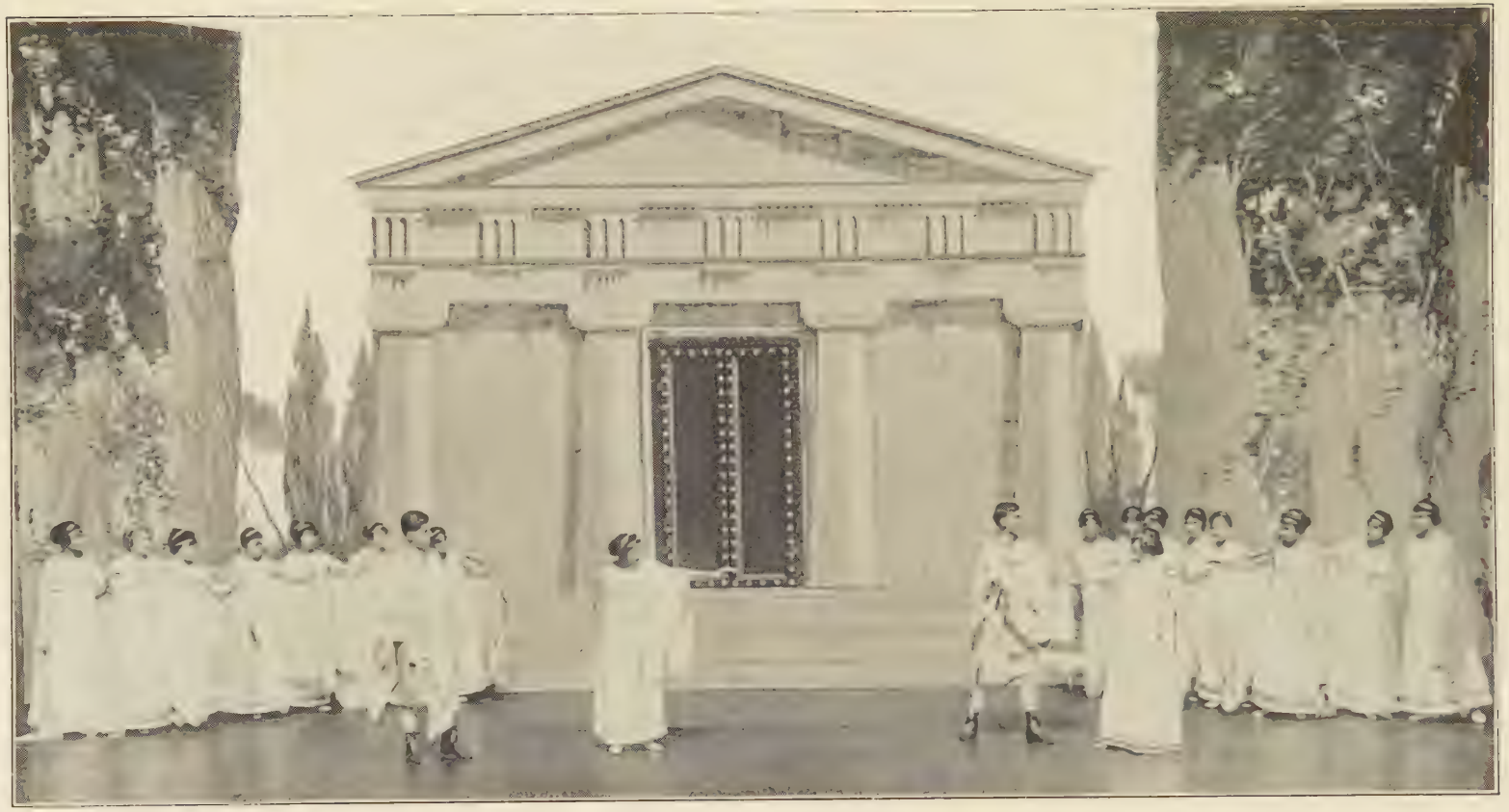


Figure 14. — First Movement of Strophe I, Stasimon II

Plate V

Iphigenia among the Taurians: Orestes and Pylades as Captives



Iphigenia among the Taurians: The Recognition

When the first four begin the second series of four steps, four others enter from the sides using the same step, producing the following formation (Fig. 14).

Files *A* and *C* make two slides to the right, and files *B* and *D* two slides to the left. All walk three steps back and turn towards the centre. *A* and *B* then exchange places alternating as the lines cross.

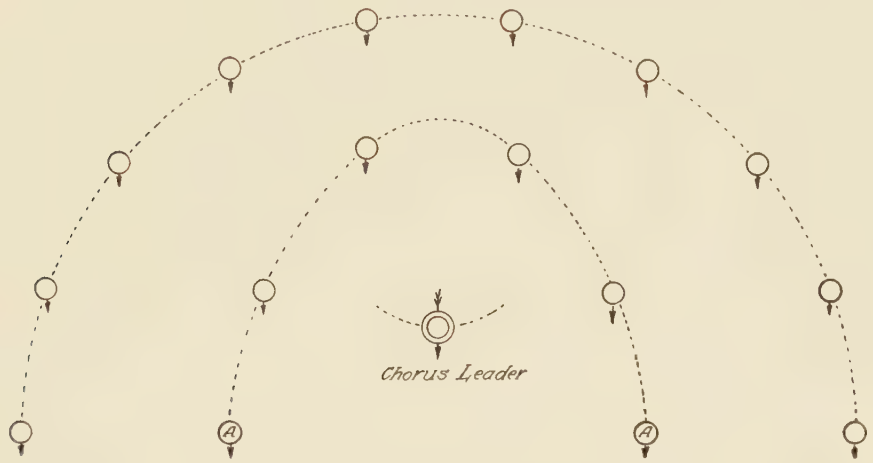


FIGURE 15. — FIRST TABLEAU: STROPHE I, STASIMON II [line 1094, μολπαῖς]

The whole chorus takes four slides to the position of the following figure for the picture (Fig. 15). Scarfs are held at full length. Then the picture is held for a moment (Plate VI).

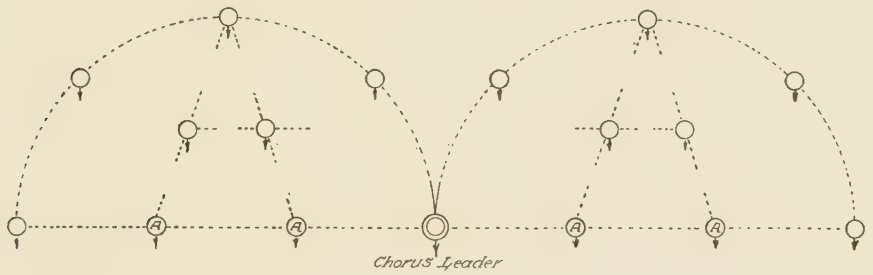


FIGURE 16. — SECOND TABLEAU: STROPHE I, STASIMON II [line 1096, ὀλβίαν]

The chorus now returns to the formation shown in Figure 14. The two centre lines face each other and exchange places, walking three steps, rise on toes, walk four steps, rise on toes.

At the same time, the outside lines move forward two steps and two steps back. The whole chorus takes five slides to forma-

tion for the second picture (Fig. 16, Plate VIII). In Figures 15 and 16 the chorus leader and the members of the chorus marked *A* kneel.

From this formation, the members of the chorus slide to the original position shown in Figure 14: three slides out, three slides in, and then backward step point to the end of dance.

IX. Antistrophe III: ὦ πολλαὶ δακρύων λιβάδες. Line 1106 ff.

This dance follows directly from the formation shown in Figure 14.

When that formation has been resumed, the lines face the centre and cross each other in a zigzag, using slide step formation; *B* goes to the position of *D*, *A* goes to the position of *C*, *C* goes

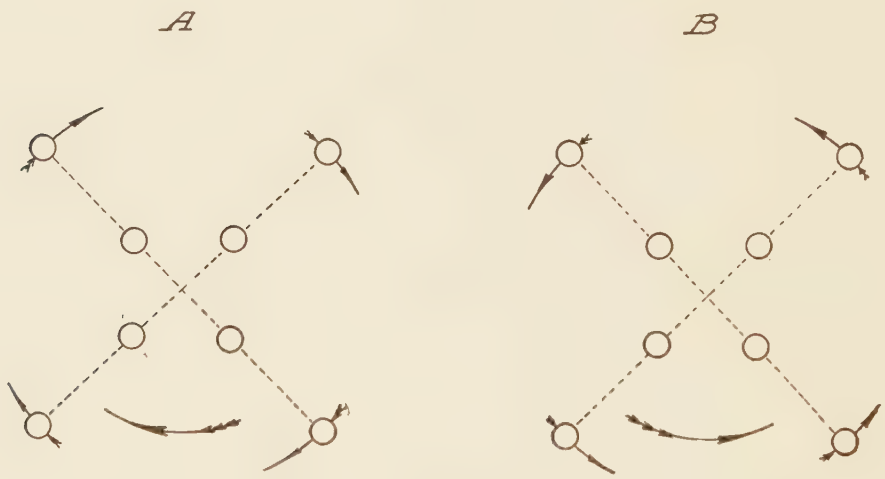


Figure 17. — Wheel Formation: Antistrophe III, Stasimon II [line 1111, ἦλφον]

to the position of *A*, and *D* goes to the position of *B*. Two wheels are formed, lines *A* and *B* forming one and *C* and *D* the other; slide to position; as groups in *X* on the right of the stage give left hands, and in *Y* at the left of the stage give right hands, the wheels revolve in opposite directions (Fig. 17).

At λατρεύω (l. 1115), a new wheel formation is made, the four in wheels *X* and *Y* nearest the centre of the stage give right hands, and the remainder in *X* and *Y* form two small wheels at either side of the large wheel. The groups in the small wheels

Plate VII

Iphigenia among the Taurians: The Cry of the Halcyon

cross left hands and the wheels revolve, the two outer wheels revolving away from the centre of the stage (Fig. 18).

At τὸ δὲ μετ' (l. 1121), the wheels break up when the entrance

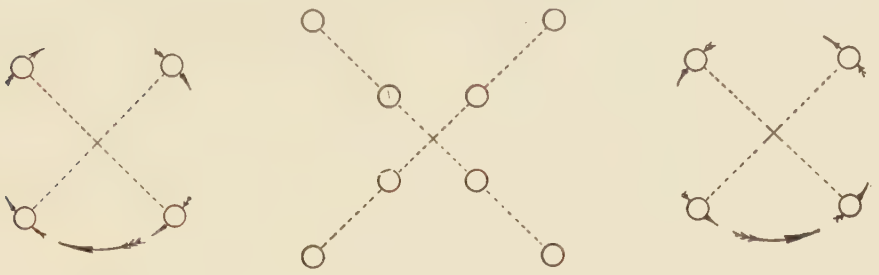


FIGURE 18. — SECOND WHEEL FORMATION: ANTISTROPHE III, STASIMON II, [line 1118, ζηλοῦσ']

march of the king begins. The chorus retires to the left of the stage, making deep obeisance as King Thoas enters.

X. KING'S MARCH

The entrance of King Thoas and his followers is of the type of pageant processional. The ceremonial must be governed by the size of the stage, the number of attendants available, and other practical considerations (Plate IX).

The chorus remains stationary during this march.

XI. CHORUS: εὔπαις ὁ Λατοῦς γόνος. LINE 1234 FF.

In this number the movement is furious, no particular dance step being used. The arms and scarfs are held high as the

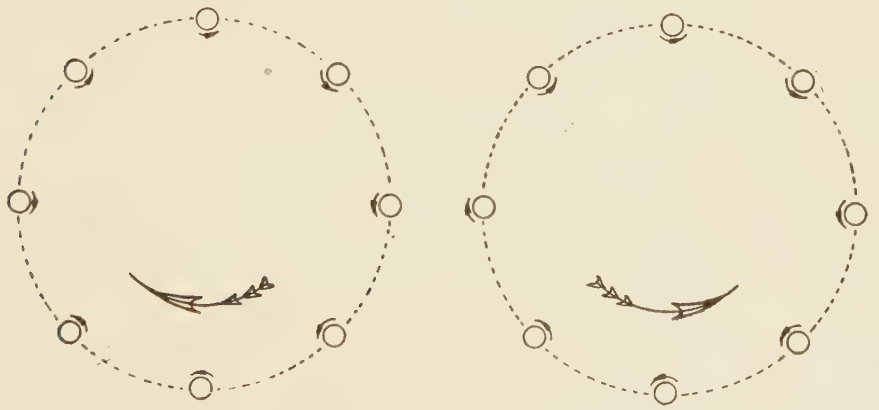


FIGURE 19. — WHIRLING CIRCLES: STROPHE I, STASIMON III

dancers whirl after the introductory measures, four whirls each way ending in a double pirouette to the position of the following figure, forming two circles (Fig. 19).

The movement is continued in these two circles, which revolve on themselves, the individual dancers also whirling. After one complete revolution of the circles, the members of the chorus slide to the position shown in the following diagram (Fig. 20):

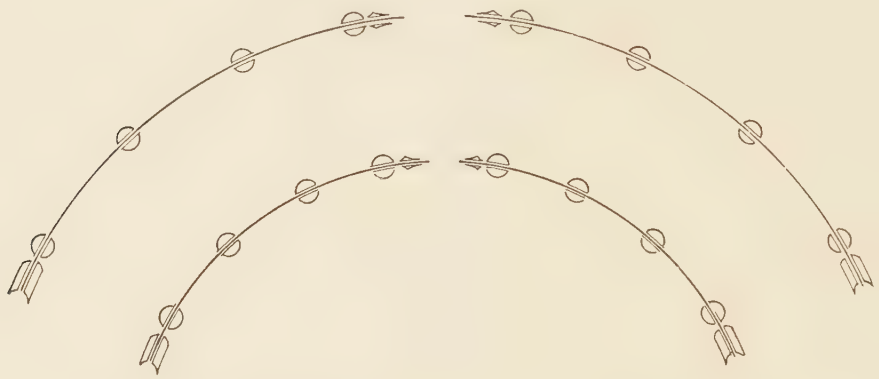


FIGURE 20. — CONCLUSION OF MOVEMENT SHOWN IN PRECEDING FIGURE

After this position is taken, this dance immediately follows: slow pirouette, step — hop forward left four times; front line kneels, holds, rises; backward — step point, four times; two whirls, slide right, slide left, pirouette to formation of Figure 14; grand square march, ending up stage; left and right.

XII. EXODUS OF CHORUS: Ἴτ' ἐπ' εὐτυχίᾳ. LINE 1490 FF.

In the last number, the chorus is scattered about the stage and on the temple steps, facing right (Plate X). They sway in unison waving the right hand, then turn by pirouette facing the altar for prayer.

Exeunt all, right, slow march.

Plate VIII

Iphigenia among the Taurians: Oh, for Greece and Artemis

THE COSTUMES FOR THE IPHIGENIA AMONG THE TAURIANS

By Orma F. Butler

The effective presentation of a Greek or Latin play in the original, before a modern audience, presents many difficulties. How far, in the solution of these problems, the performance may hope to attain to historical accuracy is conditioned, in no small degree, by the resources, financial and material, at the disposal of the producer. Even though these resources may be limited, the producer should not despair of success. "The play's the thing," and he who wins the sympathy of his audience so thoroughly that in following the story of human problems common to all ages, they forget the weary centuries that have elapsed since these plays were written, has succeeded, be his stage properties what they may.

The chief obstacle in the way of winning the sympathy of the spectators is generally considered to be the inability of most of them to follow the spoken words. This is in reality a minor matter. The popularity of moving pictures proves that spoken words are not necessary to the understanding of a play. The thing that is vital is that the producer shall see that his play has the same clarity of action and definite pictorial effect which are found in good moving pictures. If these two elements are present, success is certain.

With the acting we are not here concerned. While there are other factors which contribute to the definite pictorial effect, which we have specified as the second element of success, it is safe to say that the costumes are the most important. By a careful use of color, for example, not only is it possible to give individuality to the characters on the stage, but the natural character-groupings may be indicated. In this way the spectator is unconsciously helped to follow the course of the plot.

It goes without saying that in the designing of costumes for Greek plays the first requisite is the command of the original sources, both literary and monumental, which can be drawn upon for information regarding the kinds, shapes, and draping of the garments, and in regard to the minor accessories. This assured, the adequate costuming of a play depends upon the care with which certain preliminary work is done.

Before any materials are purchased, it is advisable to determine what characters will be on the stage together throughout the presentation. With this as a basis, it is possible to work out a color scheme for the costumes which will be sufficiently varied to distinguish the characters sharply, but at the same time will possess sufficient harmony to avoid all risk of combinations of shades which are discordant. When this scheme is complete, and a tentative choice of fabrics made, it is well to test the materials under electric lights similar to those of the stage, to see if the color values remain constant.

The range of colors available naturally depends upon the materials chosen, but it is now possible to obtain surprisingly good shades in the cheaper fabrics. With a carefully chosen color scheme as a point of departure, time and patience spent in searching for materials within the limit of one's budget cannot fail to yield good results.

The costumes for the performance of the *Iphigenia among the Taurians*, given by the Classical Club of the University of Michigan in 1917, had to be designed with great care. It was necessary that they should be in keeping with the simple elegance of Hill Auditorium where the play was given. As a result none but good materials could be used. Another point that had to be kept in mind was the widely varying types of character seen in the play.

In this play we find three groups of characters:

(1). The pure Greek: Orestes, Pylades, Athena.
(2). The Taurian: Thoas, the soldiers, the messenger, and the herdsman.
(3). Greeks resident in the country of the Taurians: Iphigenia, the leader of the chorus, the chorus, and the attendants.

While each of these groups forms a unit in itself, and demands a type of costume peculiar to itself, no inharmonious colors could

Iphigenia among the Taurians: Entrance of King Thoas

be used since all of the actors were on the stage in at least one scene. It was here that the greatest difficulty with the costumes lay.

The costumes for the Greek group were based upon the type of garment seen in Greek vase paintings. Here we strove for the utmost simplicity, depending upon the graceful lines natural to this kind of garment to produce the desired effect.

To Orestes and Pylades were given a white petasus, and a short sleeveless tunic of soft woolen material. This, in the case of Orestes, was white; in that of Pylades, dull blue. Both wore a chlamys of white broadcloth bordered with a band of color. In the case of Pylades the chlamys repeated the shade of the tunic, but for Orestes purple was used, and a touch of the same color was seen at the neck of the tunic. High shoes of dull red completed these costumes (Plates V, VI).

Athena was provided with a tunic and chlamys of soft, silky white material which naturally fell in folds similar to those seen in the statues of the goddess. Touches of gold were used along the edges. Her spear was white with a gold tip; her helmet was covered with cloth of gold, with a white-plumed crest. The aegis, of brilliant gold lace, bore a gilded Gorgon's head of modelling clay sufficiently hideous to have won the heart of Mrs. Jarley herself (Fig. 21).

FIGURE 21. — ATHENA

In making the costumes of the Taurian soldiers, canton flannel of two colors, dull gold and soft dark green, was used. Both colors were utilized in each uniform, the coat and trousers being of different colors. These costumes were designed along the lines indicated in the plates of Minns's *Scythians and Greeks*,[1] to which constant reference was made.

[1] *Scythians and Greeks.* A Survey of Ancient History and Archæology on the North Shore of the Euxine from the Danube to the Caucasus. By Ellis H. Minns. Cambridge: At the University Press, 1913.

FIGURE 22. — IPHIGENIA AND THE HERDSMAN

Conventional patterns based on designs found in Figs. 49, 93, and 94 in the book just mentioned were cut out of the same material and applied around the neck, the cuffs, and down the front of the coats, as well as around the ankles of the trousers.

Plate X

Iphigenia among the Taurians: The Farewell

Since, aside from a few designs cut from dull red canton flannel, the green was used on the gold, and vice versa, it was possible to make a rich and effective trimming without introducing discordant color tones. The soldiers also had curious hood-like caps of material like that in their costumes, and baggy shoes of brown canton flannel shaped like those seen in the plates of Minns and in Plate IX of this volume.

The messenger's costume was designed along the same lines. The herdsman, since it seemed improbable that he would be

FIGURE 23. — THOAS AND HIS GUARD

dressed as smartly as the king's body guard, wore a long straight tunic of brown canton flannel, and dull red trousers. His brown cap and shoes were shaped like those of the soldiers. The crude whip which he carried lent a final touch of rusticity (Fig. 22).

Upon the costume of Thoas was lavished all the richness of material and profusion of decoration consistent with our means. Since it was made of a good grade of sateen, his costume under the lights took on a silken sheen that gave him no slight degree of royal distinction (Fig. 23).

His trousers were a brilliant scarlet. Around the ankles ran a decorative design in black relieved with touches of dull green which accentuated the red tone. The himation was of the same scarlet, and was undecorated. The tunic, which reached to the knees, was of dull gold color, with bands of decoration, like those

used on the trousers, around the neck and sleeves and down the front. At intervals around the hem were large wooden buttons, gilded, having colored beads, green or red, in the centre. Under the lights these shone brilliantly.

Thoas carried a gilt sceptre set with beads. He wore a gilt crown, patterned after the one shown in the volume by Minns (page 391, Fig. 287), and set with colored beads along the seams and at the top. From the crown hung a long flowing wig. This with the full beard, which formed part of his make-up, gave the final touch to the barbaric effect.

The costumes of the third group were designed along Greek lines, but were distinguished from those of the first group by a more generous use of color, which hinted at their continued residence in the land of the Taurians. In this manner their position as the connecting link between the other two groups was made clear.

Iphigenia wore a sleeveless tunic of white crêpe de chine, which fell in long straight lines from the narrow girdle that, crossing front and back, passed under the arms and fastened on the shoulders. There were touches of scarlet silk and gold embroidery around the hem and on the front of the tunic. The himation was laid in permanent folds and banded with scarlet, the design being taken from representations of old Greek costumes. In one scene a scarlet himation was used instead, and in another a black one; but in each case the himation was left free so that it could be draped as need required. A small crown of gilded points tipped with color completed the costume (Fig. 24).

The attendants of Iphigenia were dressed in simple tunics, of a modified Ionic type, made of soft yellow silkoline. These were left untrimmed, as befitted their position. The different style of draping was sufficient to distinguish their costumes from those of the chorus.

The chorus, including the leader, appeared in tunics of white cashmere similar in their design to that worn by Iphigenia. In the case of the leader, the skirt had several bands of gold braid near the hem. The members of the chorus, sixteen in number, each had a wide gold band around the skirt, gold girdles, and gold fillets (Plates II, V, etc.).

All were provided with himations of crêpe de chine. That of the leader was white. The himations of the chorus ran through

a series of colors which may be seen in the morning sky — soft blue, dull rose, lavender, apricot, and two shades each of yellow and green. Each color was used in two himations, so that the sixteen were grouped in eight pairs. The costumes of the chorus, thus differentiated, were arranged in a graded succession, from the paler shades at the front of the stage to the stronger colors in

FIGURE 24. — IPHIGENIA AND HER ATTENDANTS

the rear. The constant shifting of combinations of color, as the chorus moved through their dances, was most effective.

The freer use of color in the costumes of the chorus did not mar the Greek effect. When the chorus was seen on the stage with Orestes and Pylades there was no doubt of their common nationality. On the other hand, the refinement of the Greek costumes, in contrast with the lavish decoration of those of the Taurians, made it at once apparent that the Greeks were strangers in a strange land. Furthermore, the solid masses of color worn by the Taurians served as a background against which the Greeks stood out with a cameo-like distinctness, while the sinister cast of countenance given to the soldiers by their shaggy beards hinted

at deeds of violence and unrestrained barbarian fierceness, which increased the pathos of the position of isolation in which the Greeks were seen.

In order to differentiate Athena more sharply from the rest of the actors, everything in her costume was chosen with a view to its power of reflecting light. As a result, her sudden appearance under the spot-light had in very truth the effect of an apparition from another world.

PART IV

TWO FRAGMENTS OF ANCIENT GREEK MUSIC

TWO FRAGMENTS OF ANCIENT GREEK MUSIC

The arrangements of the fragment of the First Ode of Pindar and of the Dirge of Sicilus in the following pages represent the composer's first venture in the field of Greek Music.

Settings of these fragments had already been published by H. Thierfelder[1] and O. Fleischer.[2] Those of the former are admirable, and may be considered the best yet offered, while those of Fleischer have more to commend them than other arrangements for which this scholar is responsible. Since these arrangements and others, which it is not necessary to enumerate, were available, on first thought there certainly appeared to be no necessity for presenting the settings which are here offered.

In justification, however, attention may perhaps be called to the fact that the solutions of the problems here presented differ somewhat from those given by others. This is specially true of the setting of the Pindaric Ode,[3] in which there is more variety than in the arrangements previously made.

The figure for lyre, or harp, which introduces and accompanies the first part of the Ode is typical of Greek tradition, while the use of full chords in the Chorus gives added distinction.

The second setting of the solo melody — if such it be — affords an opportunity for a contrapuntal accompaniment into which the harp, at stated intervals, interjects suggestions of the appropriate harmony. As the first part is intensified by the introduction of the wind instruments, so in the chorus a flute obligato is added to the full chords of the harp.

In the Dirge of Sicilus the movement of the bass is an interesting feature, but it is not necessary, as the chords made possible by using the first bass note in each group of three are

[1] *Altgriechische Musik*, Breitkopf and Härtel, Leipzig, 1898.

[2] *Die Reste der Altgriechischen Tonkunst*, Breitkopf and Härtel, Leipzig, 1899.

[3] The inclusion of the Pindaric Ode must not be construed as an indorsement of its genuineness, for Father Kircher's reputation for critical acumen is not so impeccable as to forbid questionings of his "finds." An analysis of the melody shows that it was based on a pentachord, a procedure so opposed to Greek practice as to throw still more doubt on its authenticity.

sufficient. Obviously, where there are many changes in the harmonies the bass part must be played exactly as written.

In addition to these two settings several other fragments were arranged for the concert of ancient music[1] which furnished the occasion for the representation of those here given. No new setting for the Hymn to Apollo was included in the list, however, as the preparation of still another arrangement for this masterpiece would have been not merely a work of supererogation but, in addition, an evidence of presumption.

[1] At a session of the Classical Conference in connection with the meeting of the Michigan Schoolmasters' Club, March 31, 1913.

The program here follows:

PART I

LATIN HEXAMETERS

1. Prelude (Virgil, Aen. I. 1–12).

Air by J. Raleigh Nelson. Harmonization by A. A. Stanley.
Students of the Ann Arbor High School.

2–6. Mediaeval Setting of Five Passages from the Aeneid of Virgil.

Plain-song, written in neumes in a manuscript of Virgil of the tenth or eleventh century, now in the Laurentian library in Florence, formerly in the Ashburnham collection; published by Jules Combarieu in 1898, with modern harmonization.

Mr. Allen Avery Dudley, University School of Music (2, 4, 5).
Miss Pearl Louise Donelly, University School of Music (3, 6).

PART II

ANCIENT GREEK MUSIC

Accompaniment by Director Albert A. Stanley.
Miss Ellen Clarken, Harpist; Mr. Waldo Schleede, Flutist.

Chorus of Ladies (University School of Music): Misses Lou Matilda Blakeney, Ethel Smurthwaite, Mrs. Byrl Fox Bacher, Mrs. Lura Alma Fullerton, Misses Violet Marie Stevens, Elizabeth Graybill Trible, Jeannette Cynthia Lindstrom, Minto Isabel MacGregor, Irene Gladys Stowell, and Eleanor Frances Hornby.

1. Hymn to the Muse Calliope.

Attributed to Dionysius, who lived perhaps in the second century A.D.
Chorus of Ladies.

2. Dirge of Sicilus.

Inscribed, with musical notation, on a small pillar set up by Sicilus; discovered at Tralles, in Asia Minor, in 1882. Date, perhaps near the end of the first century A.D.
Mr. William Howland, University School of Music.

LIST OF FRAGMENTS

PAGE

No. 1. Fragment of the First Pythian Ode of Pindar[1] 221
No. 2. The Dirge of Sicilus[1] 225

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3. Hymn to Nemesis.

Attributed to Mesomedes, who lived about the middle of the second century A.D.

Miss Ethel Smurthwaite.

4. Hymn to Apollo.

Inscribed on marble slabs in the Treasury of the Athenians, at Delphi; discovered in 1893 (first sung in Ann Arbor in 1895). The hymn, which is incomplete, apparently celebrates the repulse of the Gauls from Delphi in 278 B.C.

Mr. William Howland.

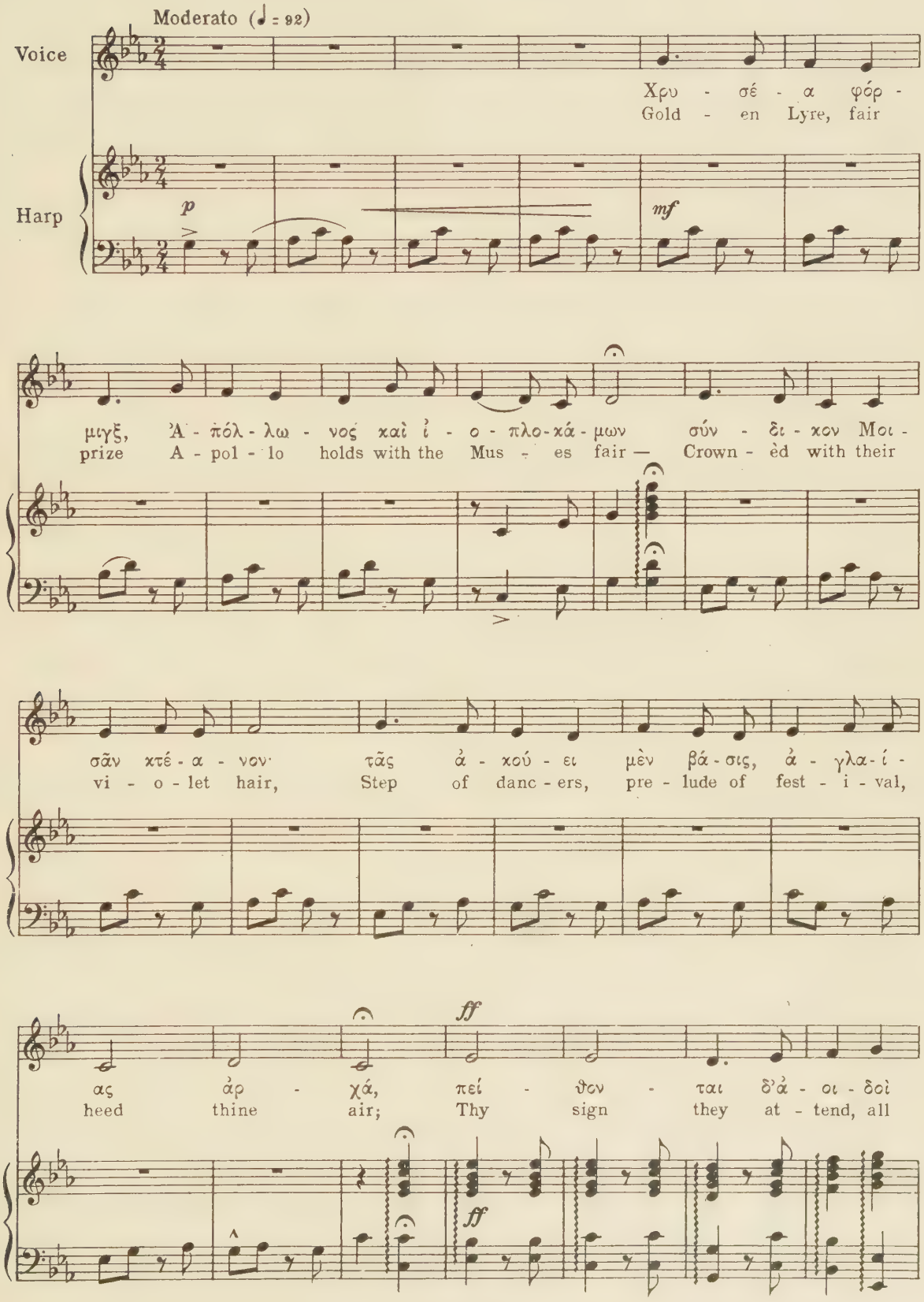
5. First Strophe of the First Pythian Ode of Pindar.

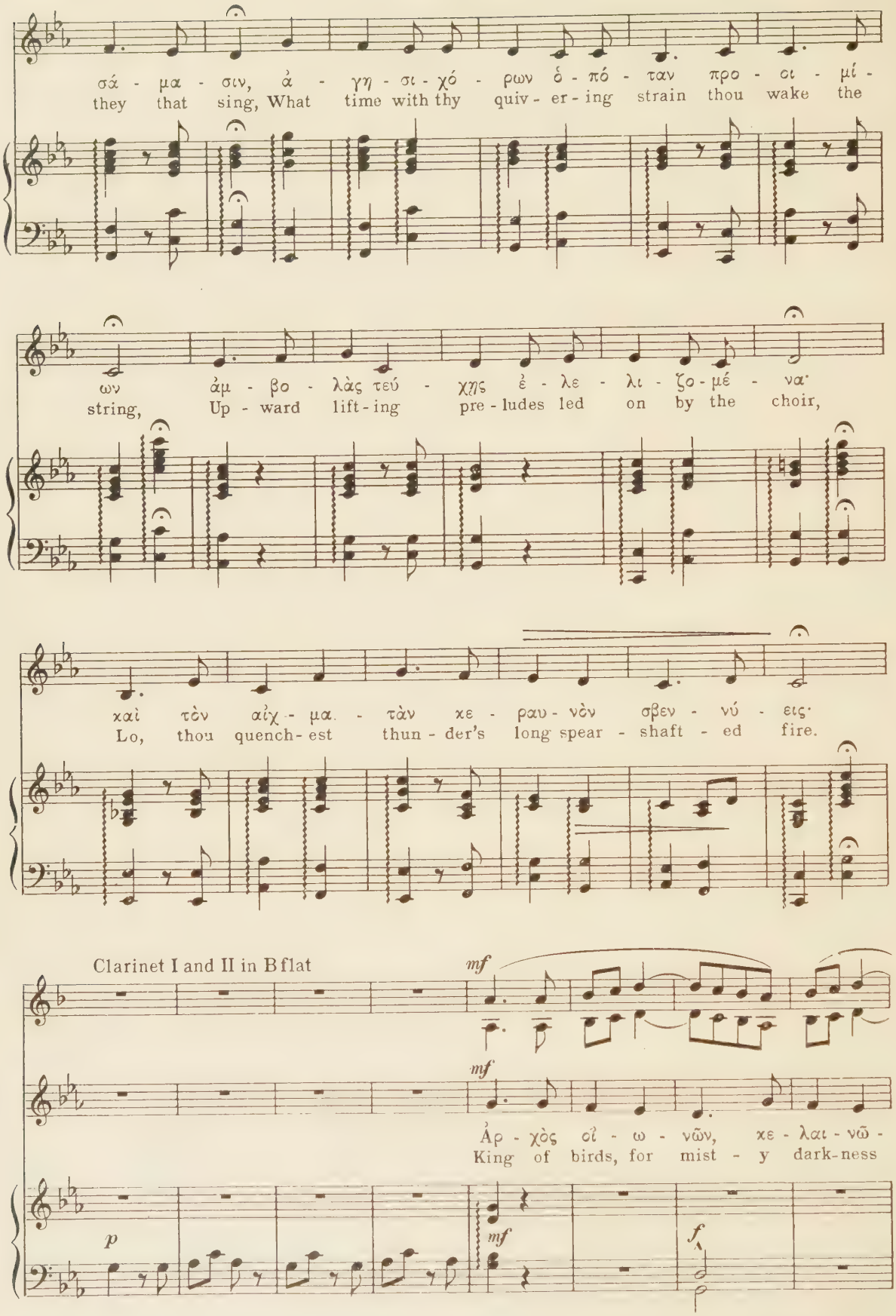
This ode was written to commemorate a victory gained by Hieron of Syracuse in 474 B.C. The music, first published in 1650, was alleged to have been found in a manuscript in a monastery near Messina, in Sicily.

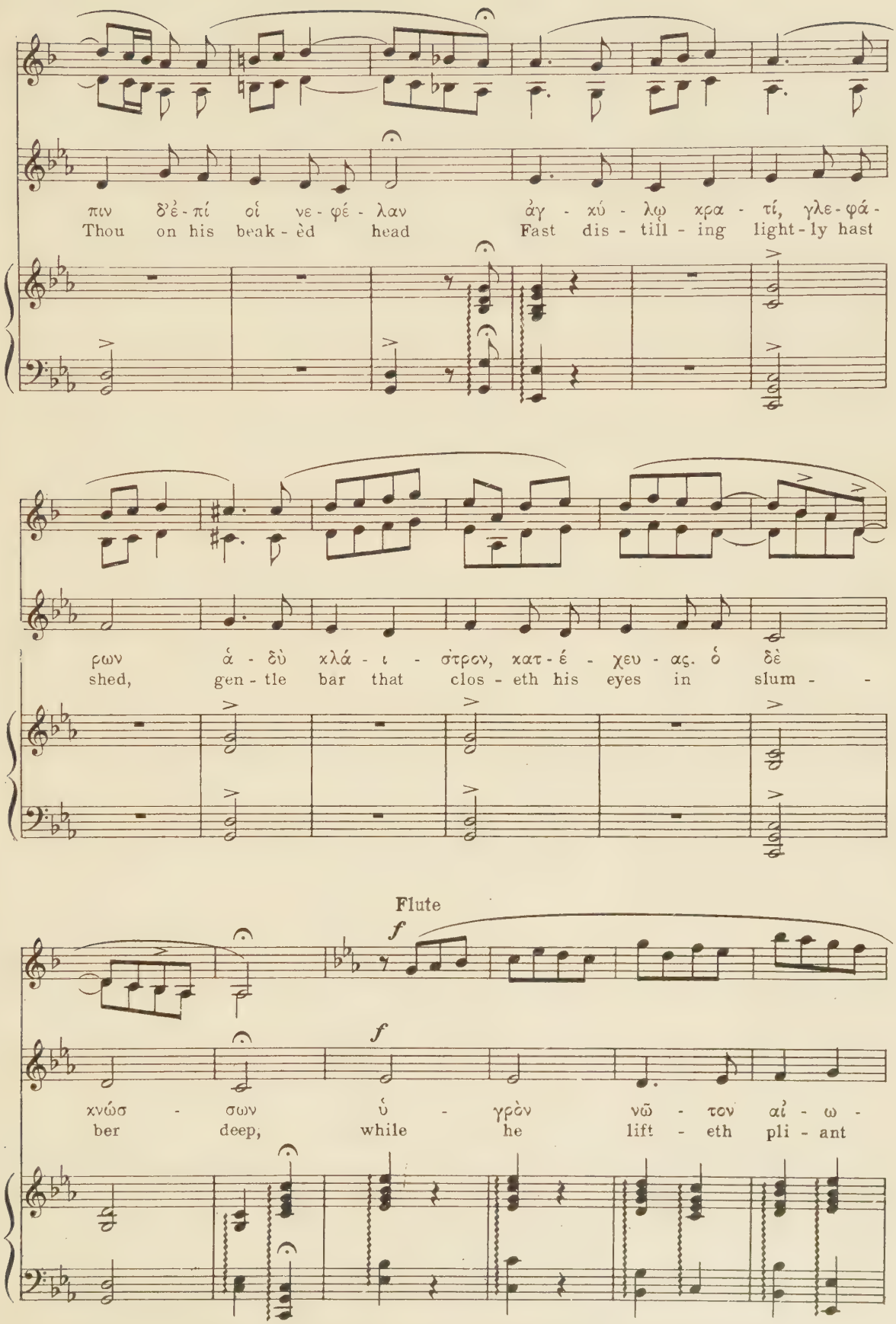
Miss Smurthwaite and Ladies' Chorus.

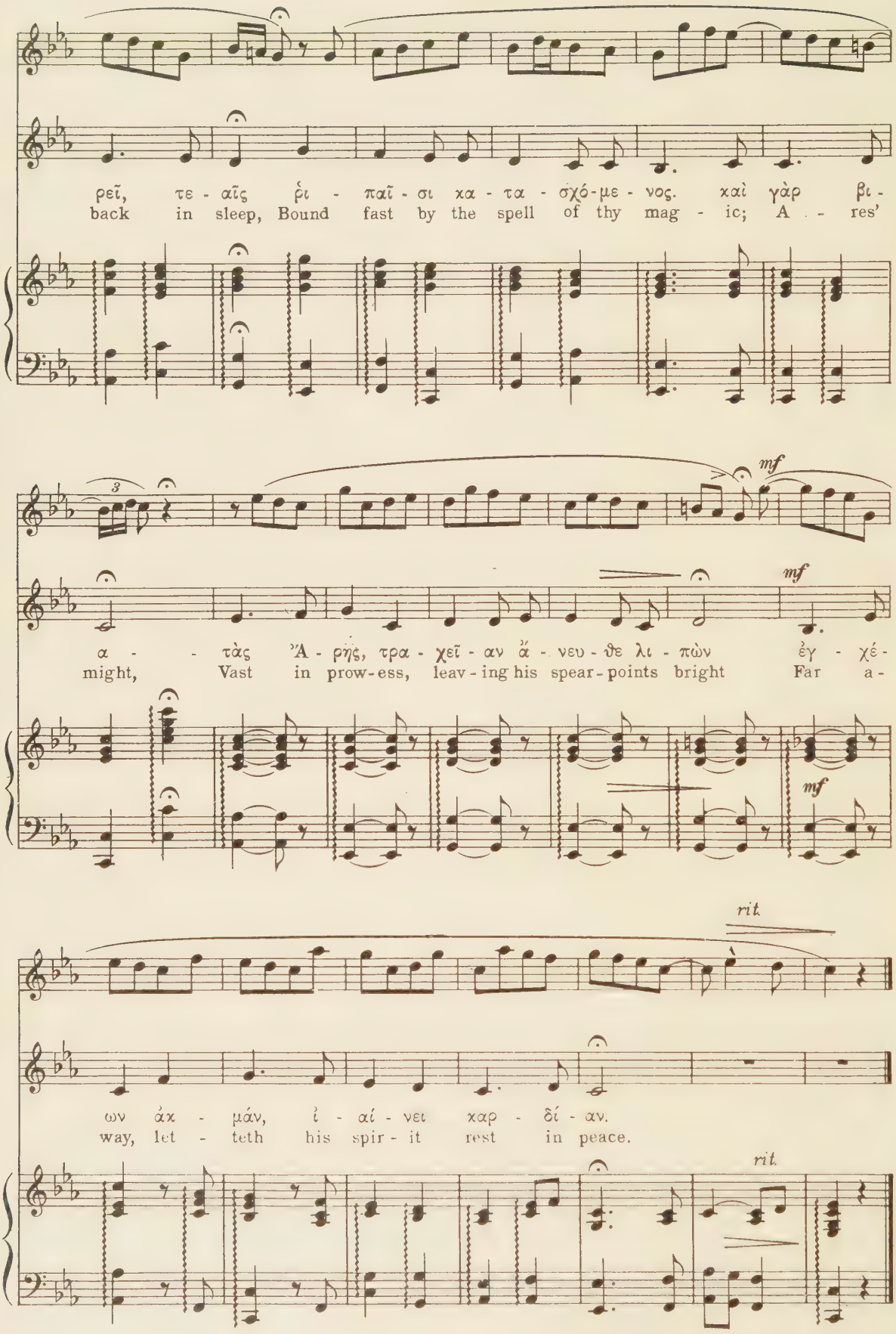
[1] English translation by Dr. M. C. Wier, University of Michigan.

I. Fragment of the First Pythian Ode of Pindar

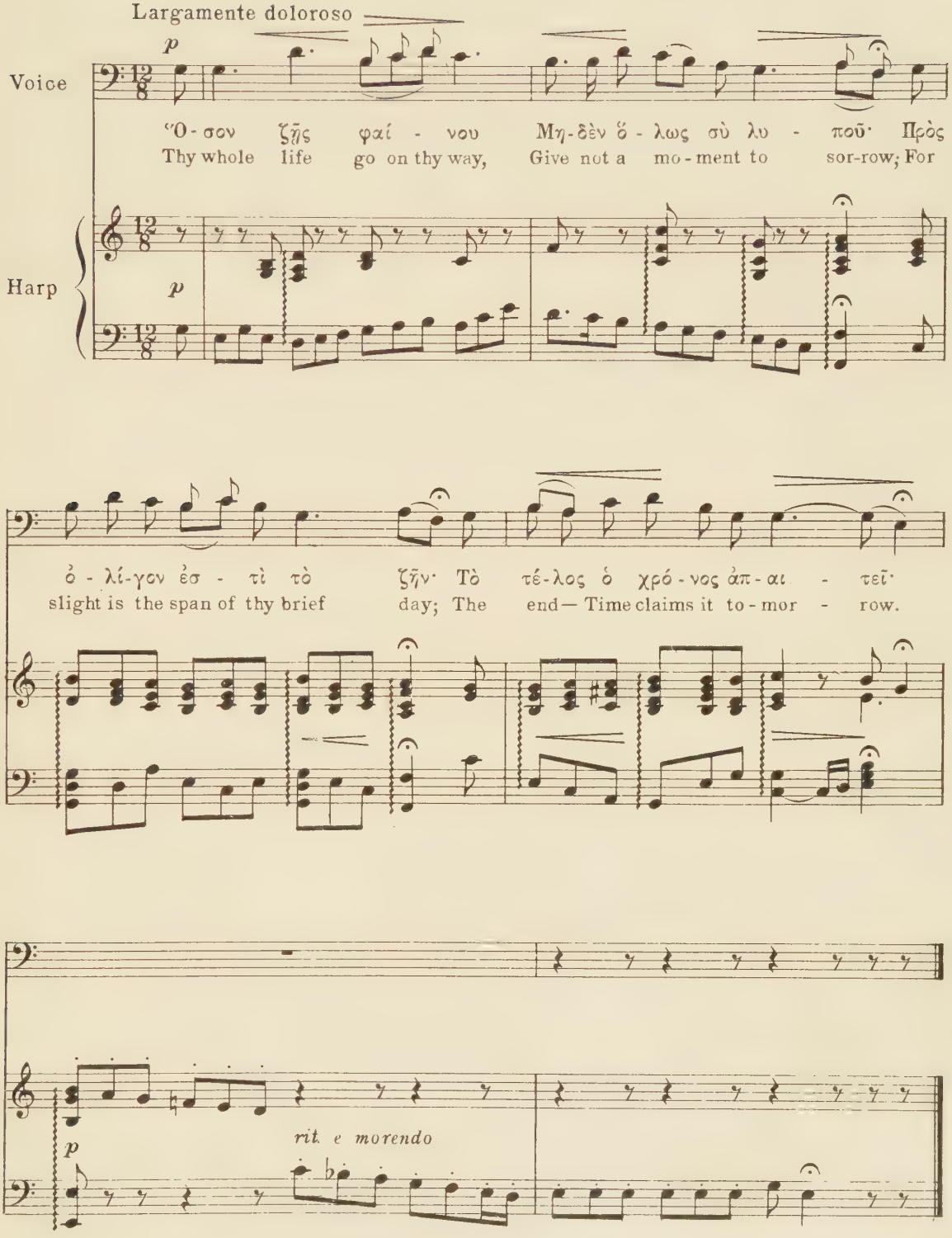



σά - μα - σιν, ἀ - γη - σι - χό - ρων ὁ - πό - ταν προ - οι - μί -
they that sing, What time with thy quiv - er - ing strain thou wake the
ων ἀμ - βο - λὰς τεύ - χης ἐ - λε - λι - ζο - μέ - να·
string, Up - ward lift - ing pre - ludes led on by the choir,
καὶ τὸν αἰχ - μα - τὰν κε - ραυ - νὸν σβεν - νύ - εις·
Lo, thou quench - est thun - der's long spear - shaft - ed fire.
Clarinet I and II in B flat
mf
mf
Ἀρ - χὸς οἰ - ω - νῶν, κε - λαι - νῶ -
King of birds, for mist - y dark - ness
p
mf
f


πιν δ'ἐ - πί οἱ νε - φέ - λαν ἀγ - κύ - λῳ κρα - τί, γλε - φά -
Thou on his beak - èd head Fast dis - till - ing light - ly hast
ρων ἁ - δὺ κλά - ι - στρον, κατ - έ - χευ - ας. ὁ δὲ
shed, gen - tle bar that clos - eth his eyes in slum - -
Flute
f
f
χνώσ - σων ὑ - γρὸν νῶ - τον αἰ - ω -
ber deep, while he lift - eth pli - ant


ρεῖ, τε - αῖς ῥι - παῖ - σι κα - τα - σχό - με - νος. καὶ γὰρ βι -
back in sleep, Bound fast by the spell of thy mag - ic; A - res'
mf
α - τὰς Ἄ - ρῆς, τρα - χεῖ - αν ἄ - νευ - θε λι - πὼν ἐγ - χέ -
might, Vast in prow-ess, leav - ing his spear-points bright Far a -
mf
rit.
ων ἀχ - μάν, ἰ - αί - νει χαρ - δί - αν.
way, let - teth his spir - it rest in peace.
rit.

II. The Dirge of Sicilus



PART V

MUSIC TO CANTICA OF THE MENAECHMI OF PLAUTUS

MUSIC TO CANTICA OF THE MENAECHMI

The principal obstacle to be surmounted in the attempt to give musical expression to certain parts of the *Menaechmi* is well stated in Holy Writ: — "If the light within thee be darkness, how great is that darkness."

In the first place, to assume that certain lines were sung by some one not in the cast, while the actor gave in pantomime the suggestions of the text, is to take much for granted; and, in the second place, we have but little certainty as to the technique of the double-pipe, which is supposed to have furnished the accompaniment. We ignored this uncertainty. In the performance of Plautus's *Menaechmi* by the Classical Club of the University of Michigan on the evening of March 30, 1916, the first hypothesis was accepted, but in the music no attempt was made to reconcile opposing views. As a matter of fact the music was intended to "mirror the emotions and enforce the action" in a manner acceptable to a modern audience in which there was a sprinkling of those to whom Latin was in verity a "dead language."

In the effort to attain this end, it must be confessed that methods were resorted to which involved a deliberate ignoring of certain physical characteristics of reed instruments. Before arriving at this determination several attempts were made to restrict all melodic movement to the first clarinet, functioning as the *tibia dextra*, while the second, in the guise of the *tibia sinistra*, gave a drone note. The results were so monotonous, and so unresponsive to dramatic implications, that they were rejected in favor of a treatment for which apologies would be necessary were it not for the fact that it was successful in practice.

As introductory to a consideration of details, two important points should be stressed. They are: first, the consideration that the choral factor did not enter into the equation; and, second, the embarrassing fact that but little rhythmical inspiration was yielded by the text, largely on account of the frequent elisions which generally occurred at points where they successfully brought to

a halt well-nigh every attempt to develop a melody. Here again lack of knowledge regarding the actual pronunciation of elided syllables on the Roman stage must baffle all attempts to present a musical reconstruction which shall be valid from the scientific point of view.

As a compensation, however, the variety of expression in these deliverances of heightened feeling gave abundant opportunity for the display of imagination, while the elisions referred to called for the exercise of ingenuity. The variety of utterance demanded by the situations could be satisfied only by well-trained singers; and as the contrasting nature of the different numbers required singers of special types, the list of participants was increased by four. There were five selections, but Nos. 1 and 3 were given by the same singer.

The representative of the player of the double-pipe was given an exceedingly difficult task, that of appearing to produce the tone from his instrument, and, consequently, of making every movement of his fingers coincide with the music. It can easily be seen that the possibilities of error were not only great but carried absurdities in their train. Having exercised the greatest freedom in formulating the general concept in matters of detail, the composer felt no hesitation in introducing rhythmical innovations, or at least, unusual treatments. It will be noticed that the shorter metrical schemes are conspicuously absent, and that the time-signature 15–8 is frequently employed. This serves to designate a rhythmical procedure by means of which a more logical accentuation in extended lines can be secured, and favors plasticity; for secondary accents within the measure can be so placed as to yield a more perfect interpretation of the text, while at the same time they add subtlety to the rhythmical scheme. The instrumental two-voiced accompaniments are written in a quasi-contrapuntal style, and are designed to be played by clarinets.

To leave the general and consider the particular, the peculiarities and necessities of each number will now be mentioned, in the interest of those who, through a production of this remarkable comedy, may wish to assist in placing Plautus in a more vital relation to lovers of classic drama than is possible by merely studying the text in class — for credit.

The first solo, *Ni mala, ni stulta*, must be sung by a tenor possessing a voice of strident rather than lyric quality, with a

high range, and of great sonority. The angry and petulant utterances of the thoroughly indignant husband require a quasi-declamatory delivery, which is demanded also by the character of the somewhat disconnected phrase formations in the music. It is more effective when sung in strict time, exactly as written.

The recitative *Sine foris sic*, in the first measures of the music assigned to Erotium (No. 2), and the contrasting *Animule me* (line 361) give abundant opportunity for the display of good vocalism and intelligent interpretation, requirements not to be satisfied by any but a competent artist.

Ut hoc utimur, the third number, is regular in structure. Since the sentiment is less varied than in the preceding number, the music presents fewer complications, excepting that frequent rhythmical changes are necessary to give the metrical nuances inherent in the text. Among the rhythms employed, 15–8 appears, as it does in No. 2. A characteristic *motive*, first heard in the second measure, is a unifying factor, and is subjected to certain modifications as necessitated by artistic considerations. This motive, in somewhat different form, is also used in the music assigned to the Old Man (No. 4). In No. 3 the actor on the stage is the same as in No. 1, Menaechmus I, and it is more consistent to have both these numbers sung by the same person.

Ut aetas meast atque ut hoc usus factost gives the key to an understanding of No. 4. It aims to portray the vocal limitations of an old man as the action reveals the physical. On a word like *feroces*, intentionally given a high tone, a break in the voice cannot fail to give the impression of a man whose vocal apparatus, when forced to utterance by strong emotion, fails to respond. A tenor with a rather light voice and a good command of falsetto, were he willing to sacrifice artistic effect to dramatic truth, could make of this whole scene a real contribution. The instrumental figures in places suggest the uncertain gait of decrepit old age. It must be borne in mind that this music, like the other numbers, must be sung, in the main, in strict time.

When Messenio appears (No. 5), it is plainly evident that he is in more or less of a rage. As rage in certain circumstances is cumulative, the instrumental figures at the beginning of *Spectamen bono servo id est* are delineative of the growing intensity of his feelings. Following the leadings of the text, much of the music is semi-ejaculatory, as befits Messenio's state of mind. It

should be sung by a high, full-voiced baritone, in a dramatic style and with superlative vigor. When the real Messenio calls a halt to his pantomimic activity and prepares to take up the lines, the singer, possibly because he has been supplanted, still suffers from an excess of emotion. Therefore his suppressed feelings are given voice by the double-pipe in terms of the introductory *motive*.

So much for the music. Having laid bare the reasons for the decision to run amuck, as it were, in the composition of this music, and pointed out the demands made upon its interpreters, we may now submit certain details of the Michigan performance, even though some of them may appear to be confessions. Because of the impossibility of securing competent clarinet-players, the *aulos* was represented by a cabinet organ which had a set of reeds of distinct clarinet quality. This organ was placed in the right wing in a position affording a clear view of the stage. As this substitution proved effective, a part for organ or pianoforte appears in the score. If not desired for use in the performance, it will be found useful in rehearsing, for the music given to the singers is distinctly difficult.

The double-pipe in evidence was a fine reproduction of the Roman *tibiae pares*, made by Pelitti, of Milan, for use in the Pompeian Festival of 1883. It is listed as No. 599 in the Stearns Collection of Musical Instruments. The performer had memorized the part perfectly and appeared to be really playing the music.

As a rule it is not considered advisable to reveal the secrets of the stage and thus dispel illusion, but at this point a rather successful application of camouflage might be noted. As but one of the singers had the remotest acquaintance with Latin, they found so great difficulty in memorizing the text and music that it became necessary to indulge in deception, by attaching the vocal score, written large, to the back of the costume of the double-pipe player. The singers, standing farther back and somewhat to the left of the player, were then enabled to sing from the music, and thereby won greater freedom than otherwise would have been possible. If the end justifies the means, in this instance the result stilled any qualms of conscience arising from doubt as to the method.

The stage in any case relies more or less on illusion; and, if in this instance the double-pipe player was a music-rack as well, no

loss was occasioned to the audience; for, the combination of functions, not having been perceived, furnished an additional illusion, out of the ordinary.

LIST OF CANTICA

ACT I, SCENE II

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No. 1. "Ni mala, ni stulta" (lines 110–126; p. 14)[1] 235

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No. 2. "Sine foris sic" (lines 351–368; pp. 38, 40) 241

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ACT IV, SCENE II

No. 4. "Ut aetas meast" (lines 753–776; pp. 82, 84) 251

ACT V, SCENE IV

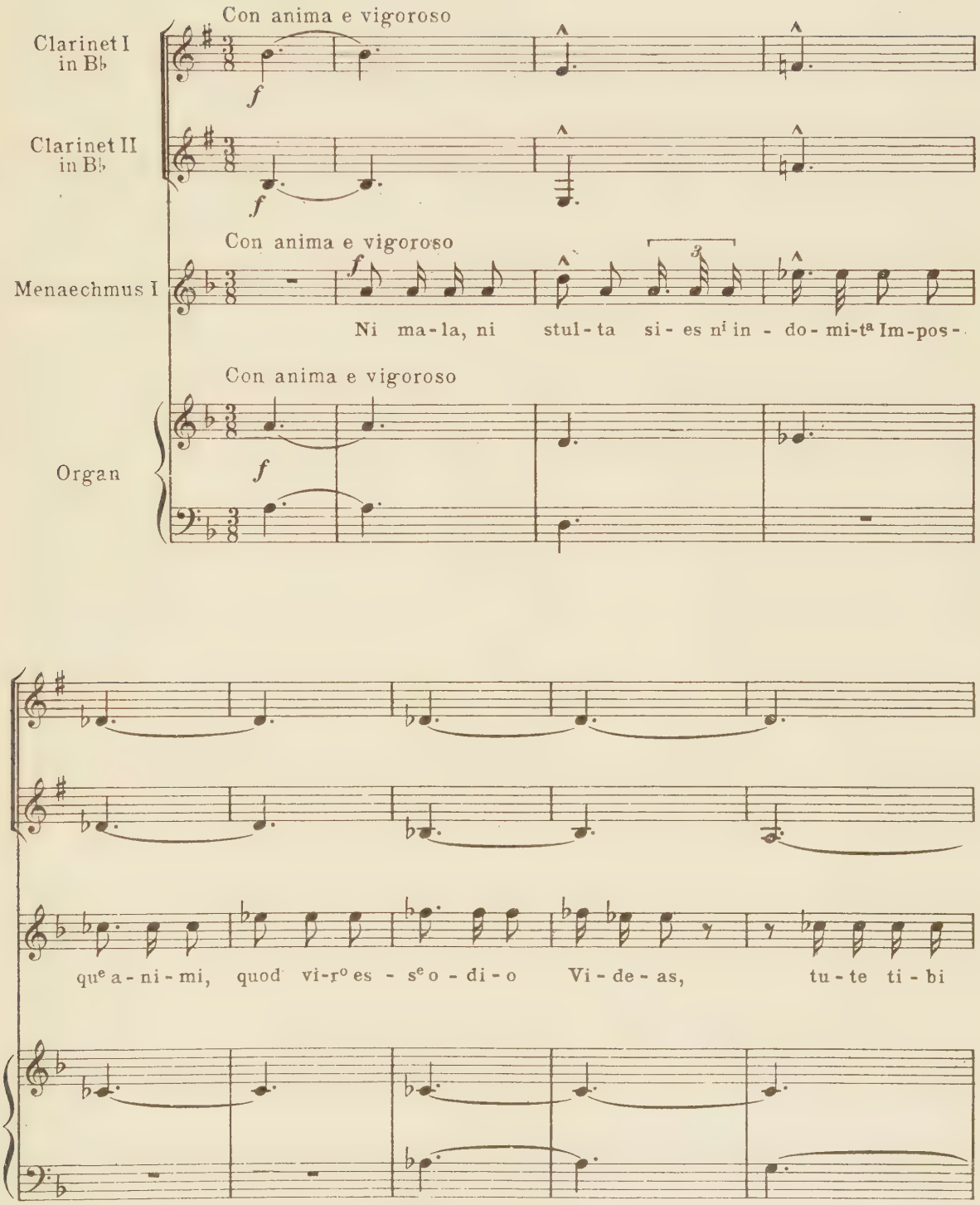
No. 5. "Spectamen bono servo" (lines 966–980; p. 106) 259

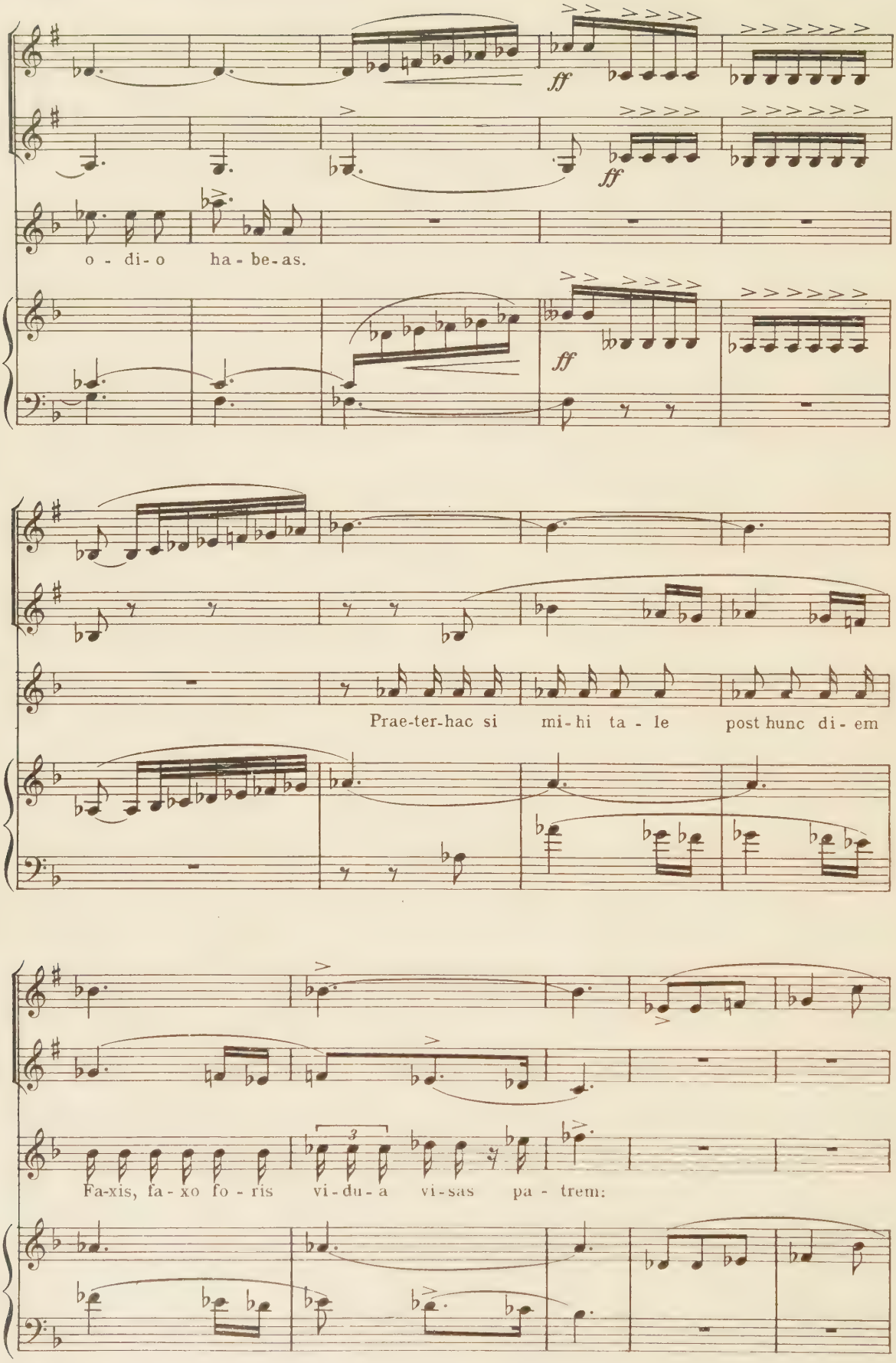
[1] The references are to *The Menaechmi of Plautus: The Latin Text, with a Translation.* By Joseph H. Drake.

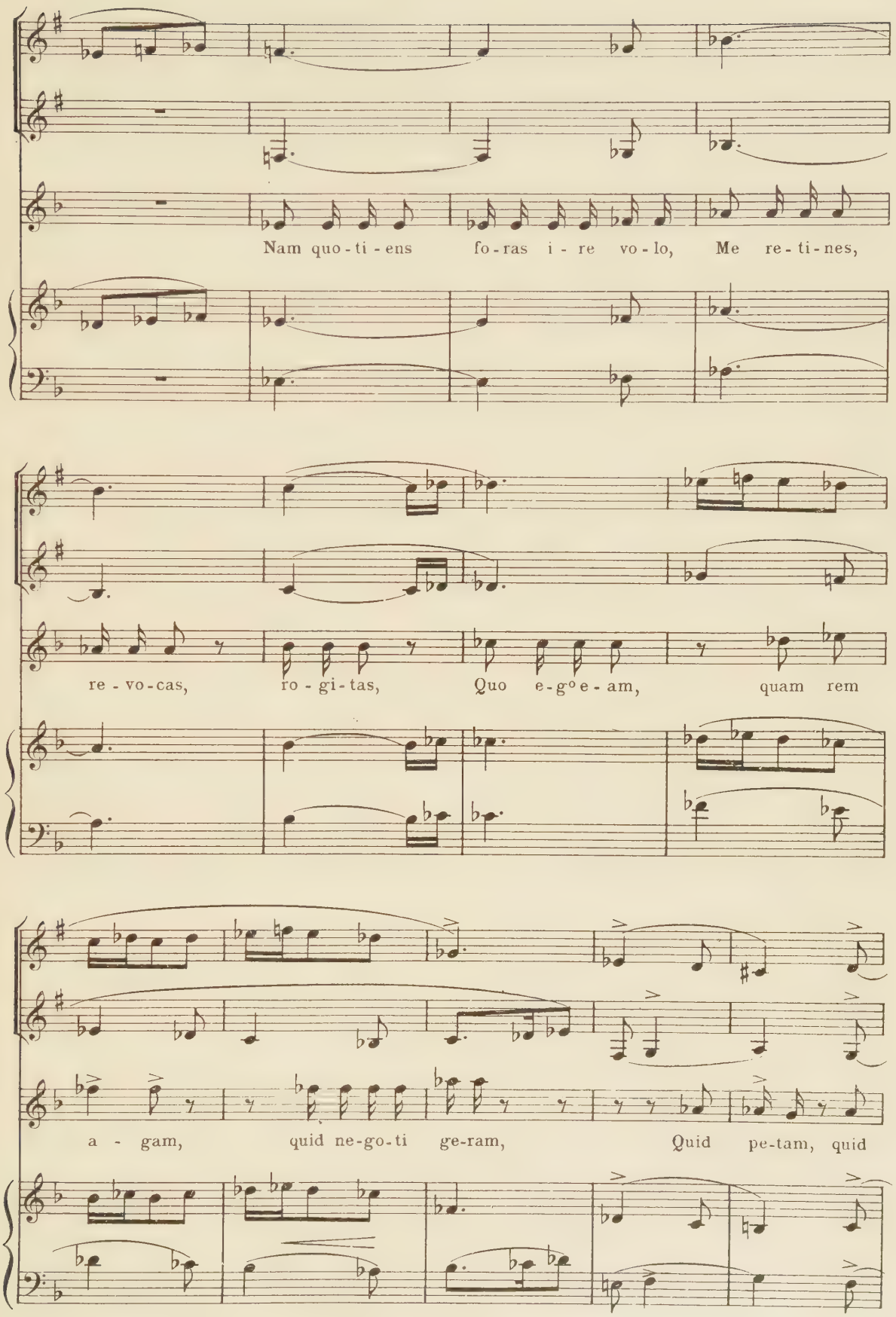
This edition of the *Menaechmi* was prepared, with stage directions, as a libretto for the presentation of the play at the University of Michigan in 1890. It was revised and republished in 1916. Copies can be obtained by addressing *Latin Department, University Library, Ann Arbor, Michigan.*

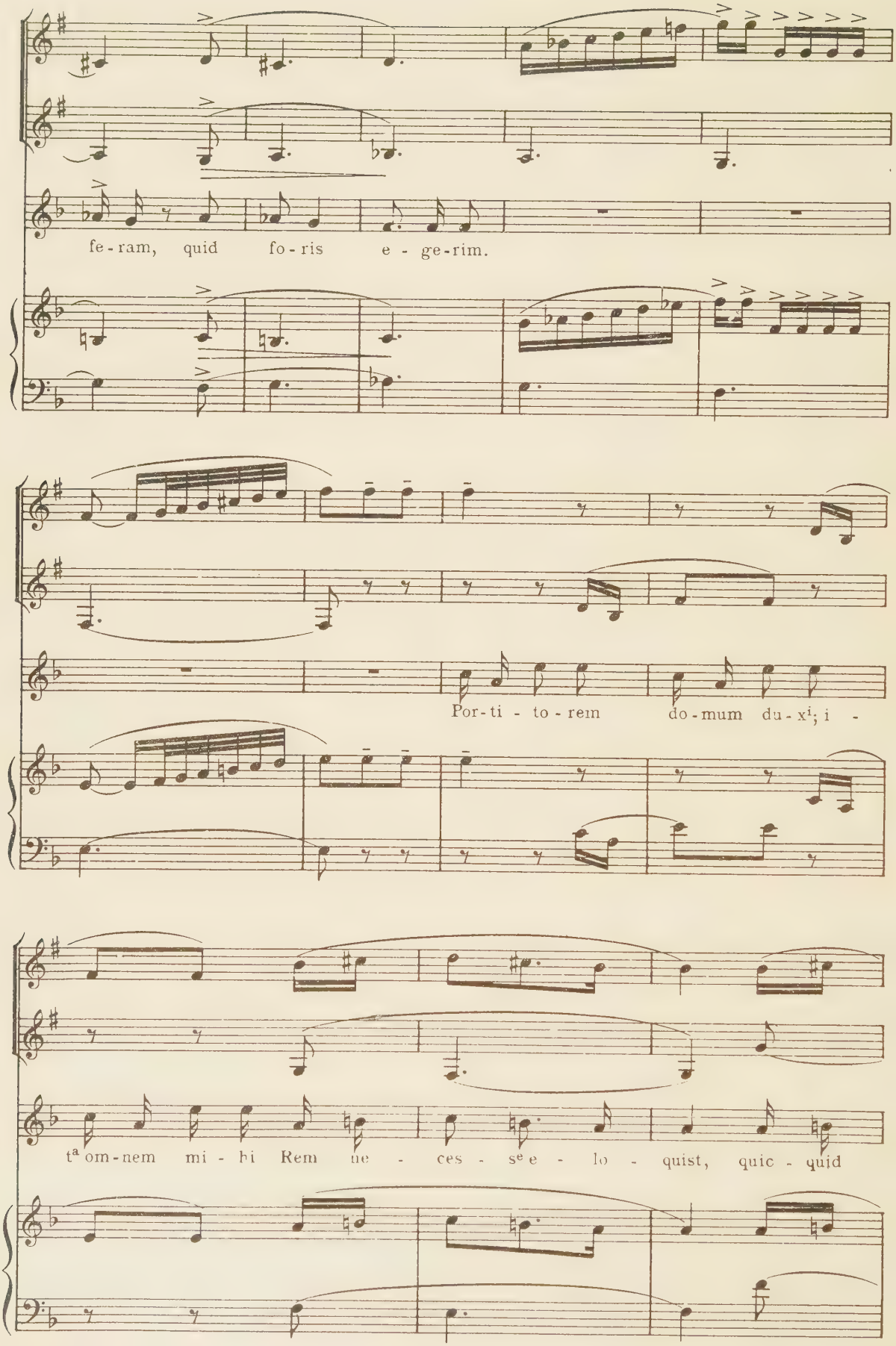
Nº1. Actus I

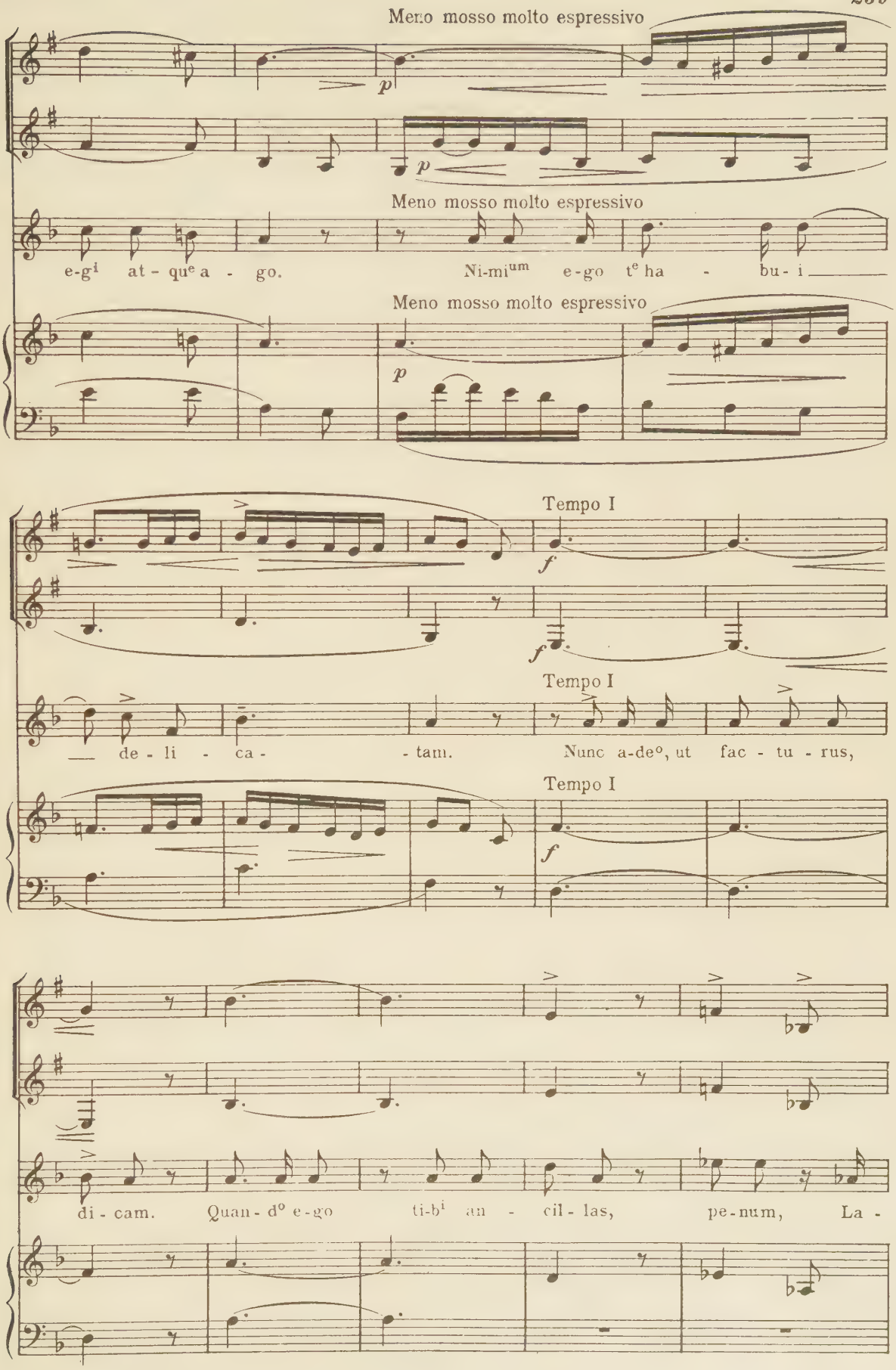
SCAENA II

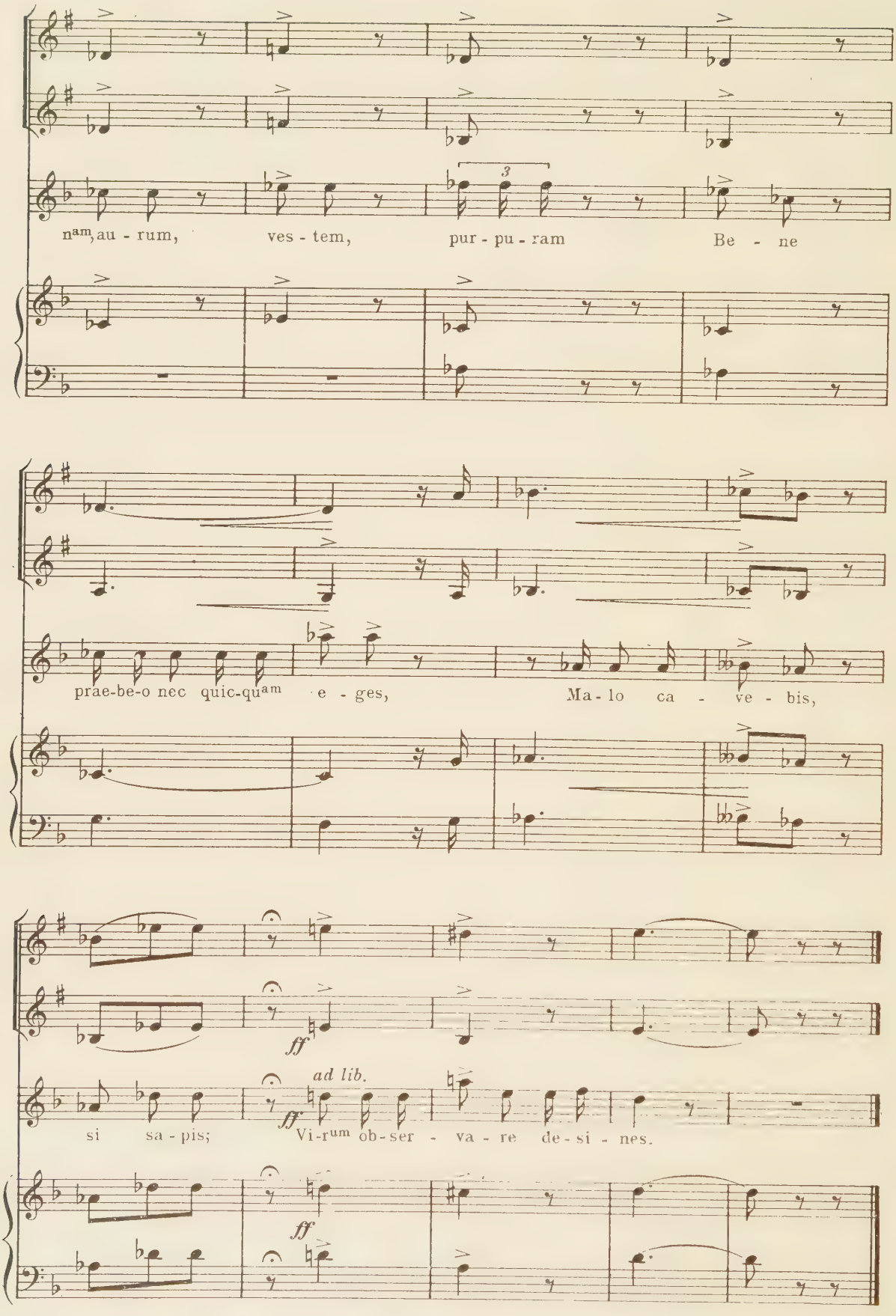



ff
ff
o - di - o ha - be - as.
ff
Prae-ter-hac si mi - hi ta - le post hunc di - em
3
Fa-xis, fa - xo fo - ris vi - du - a vi - sas pa - trem:


Nam quo-ti-ens fo-ras i-re vo-lo, Me re-ti-nes,
re-vo-cas, ro-gi-tas, Quo e-go e-am, quam rem
a-gam, quid ne-go-ti ge-ram, Quid pe-tam, quid

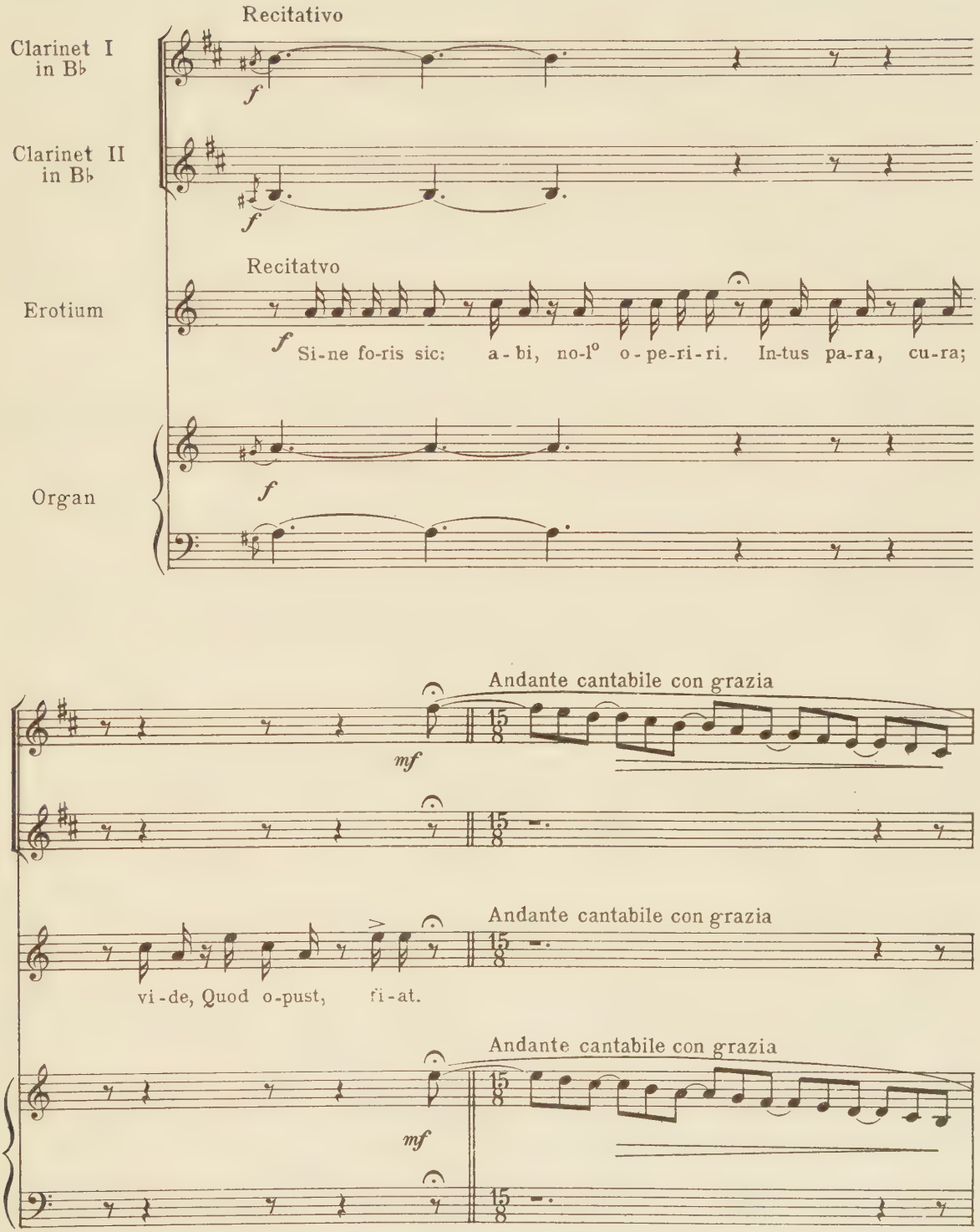

fe-ram, quid fo-ris e-ge-rim.
Por-ti-to-rem do-mum du-xi; i-
ta om-nem mi-hi Rem ne-ces-se e-lo-quist, quic-quid

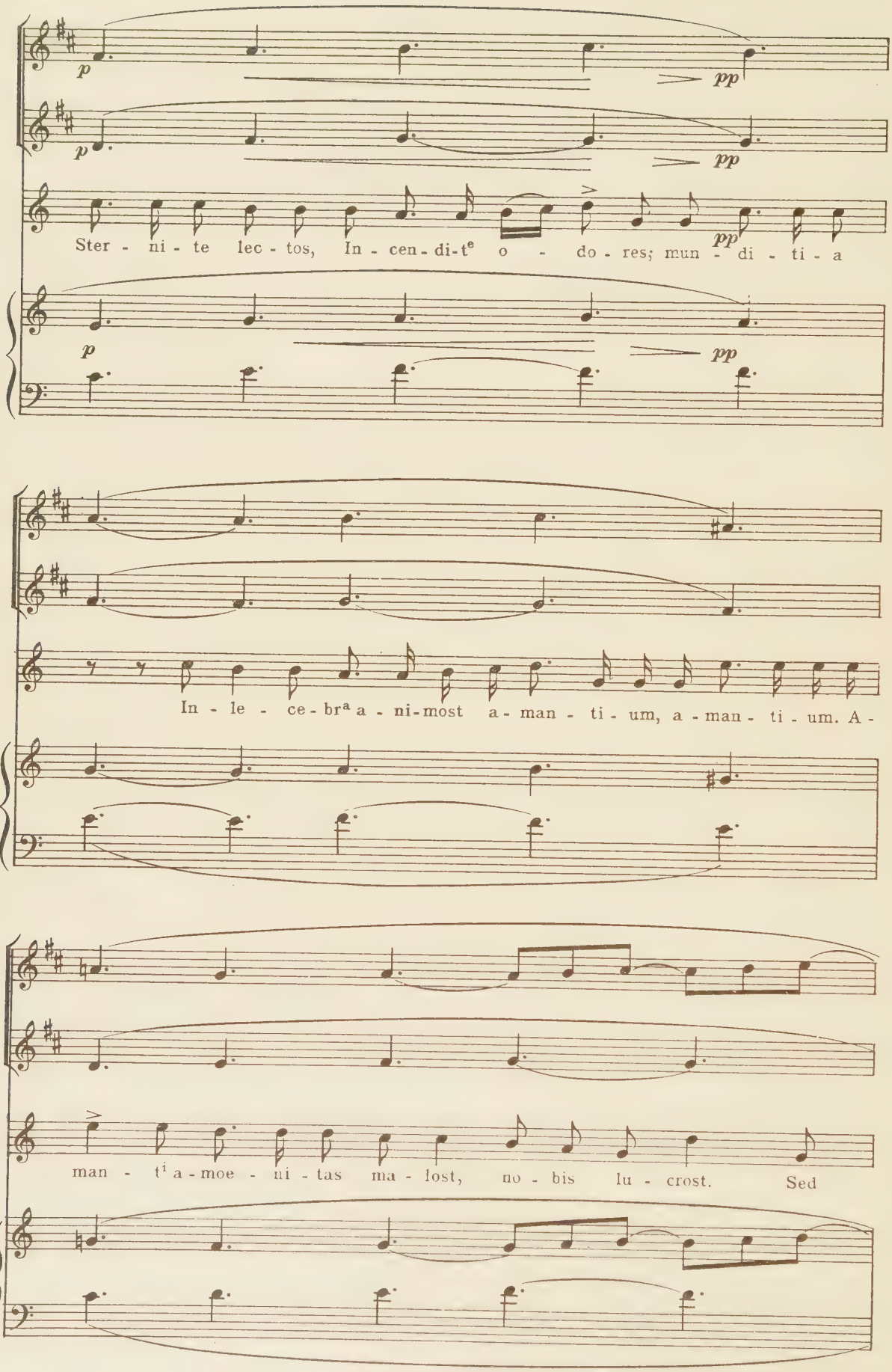

Meno mosso molto espressivo
p
p
Meno mosso molto espressivo
e-gi at-que a - go.
Ni-mi^um e-go te ha - bu-i
Meno mosso molto espressivo
p
Tempo I
f
f
Tempo I
— de - li - ca - - tam.
Nunc a-de^o, ut fac - tu - rus,
Tempo I
f
di - cam.
Quan - d^o e-go ti-bi an - cil - las,
pe-num,
La -

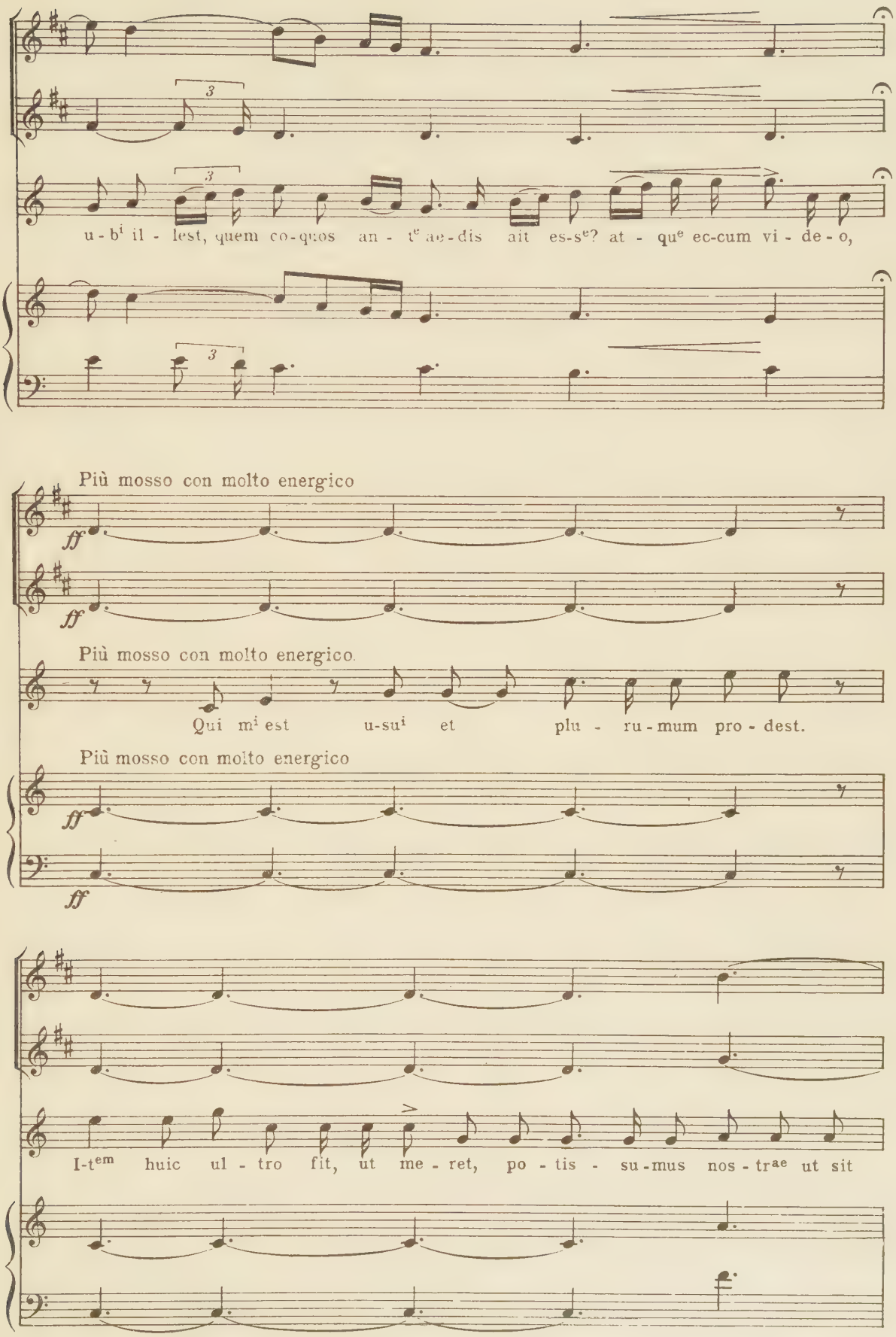

nam, au - rum, ves - tem, pur - pu - ram Be - ne
prae-be-o nec quic-quam e - ges, Ma - lo ca - ve - bis,
ff
ad lib.
si sa - pis; Vi-rum ob-ser - va - re de-si - nes.
ff
ff

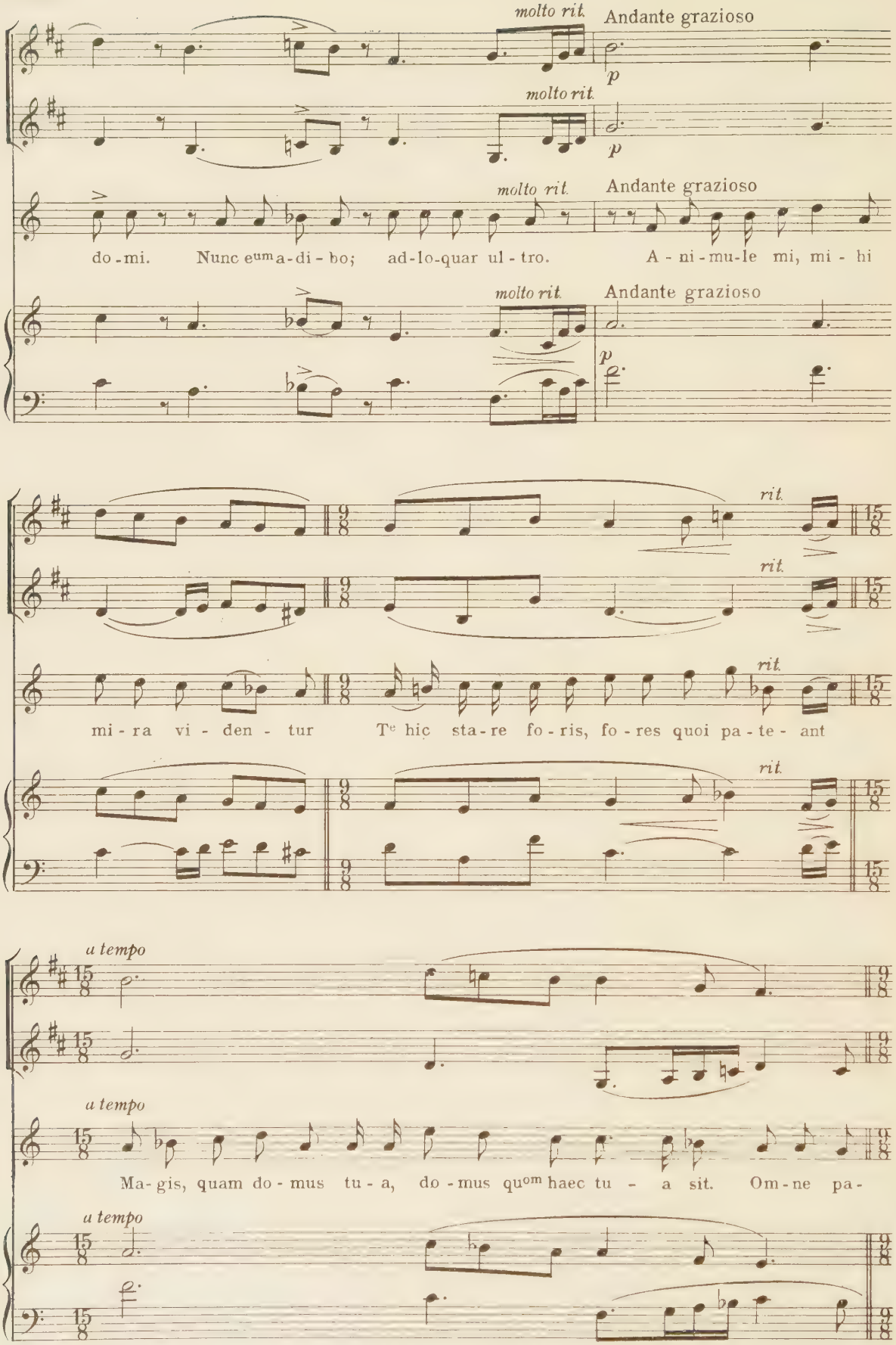
Nº 2. Actus II

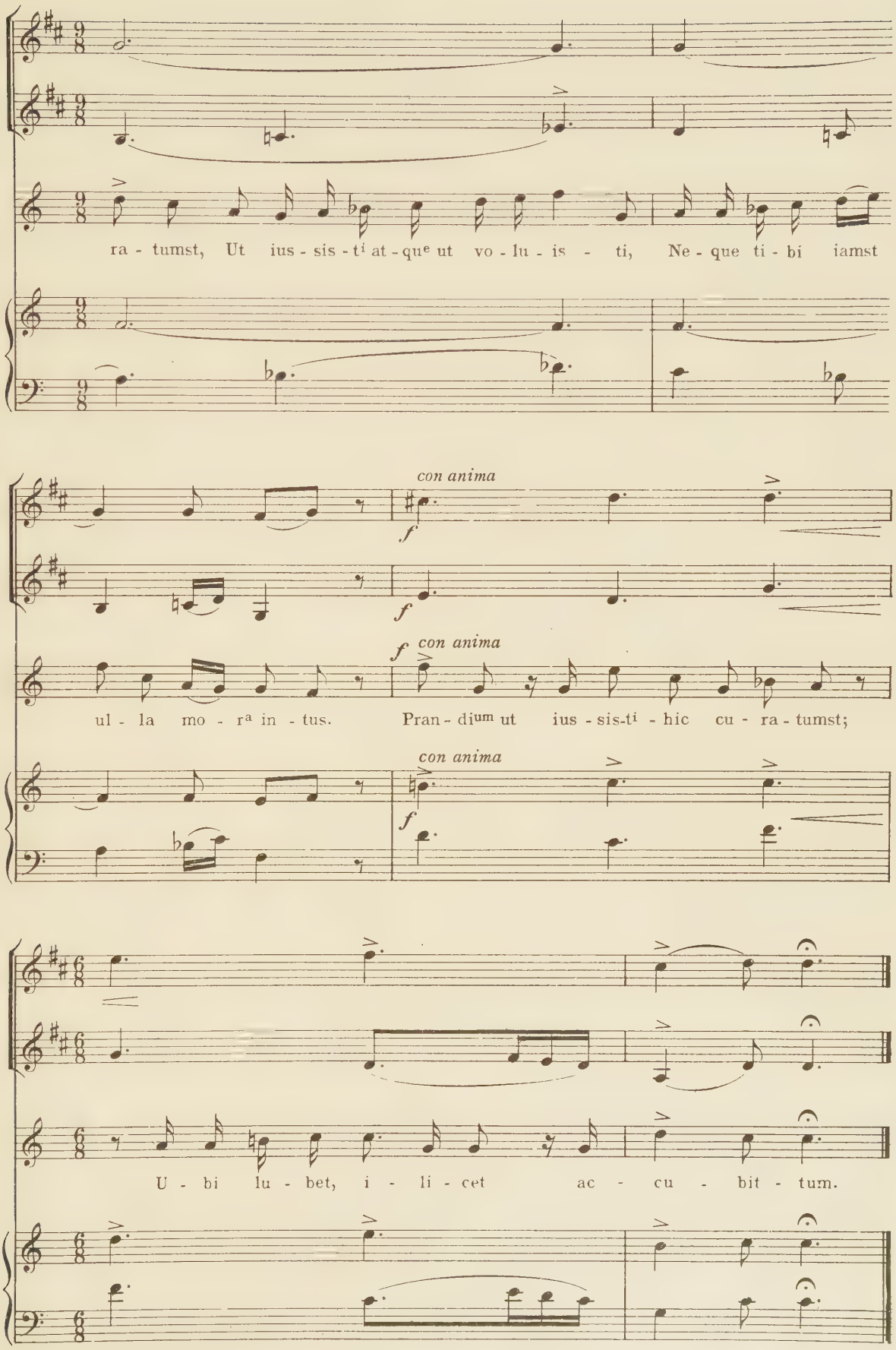
SCAENA III




p
pp
Ster - ni - te lec - tos, In - cen - di-te o - do - res; mun - di - ti - a
In - le - ce - bra a - ni-most a - man - ti - um, a - man - ti - um. A -
man - ti a-moe - ni - tas ma - lost, no - bis lu - crost. Sed

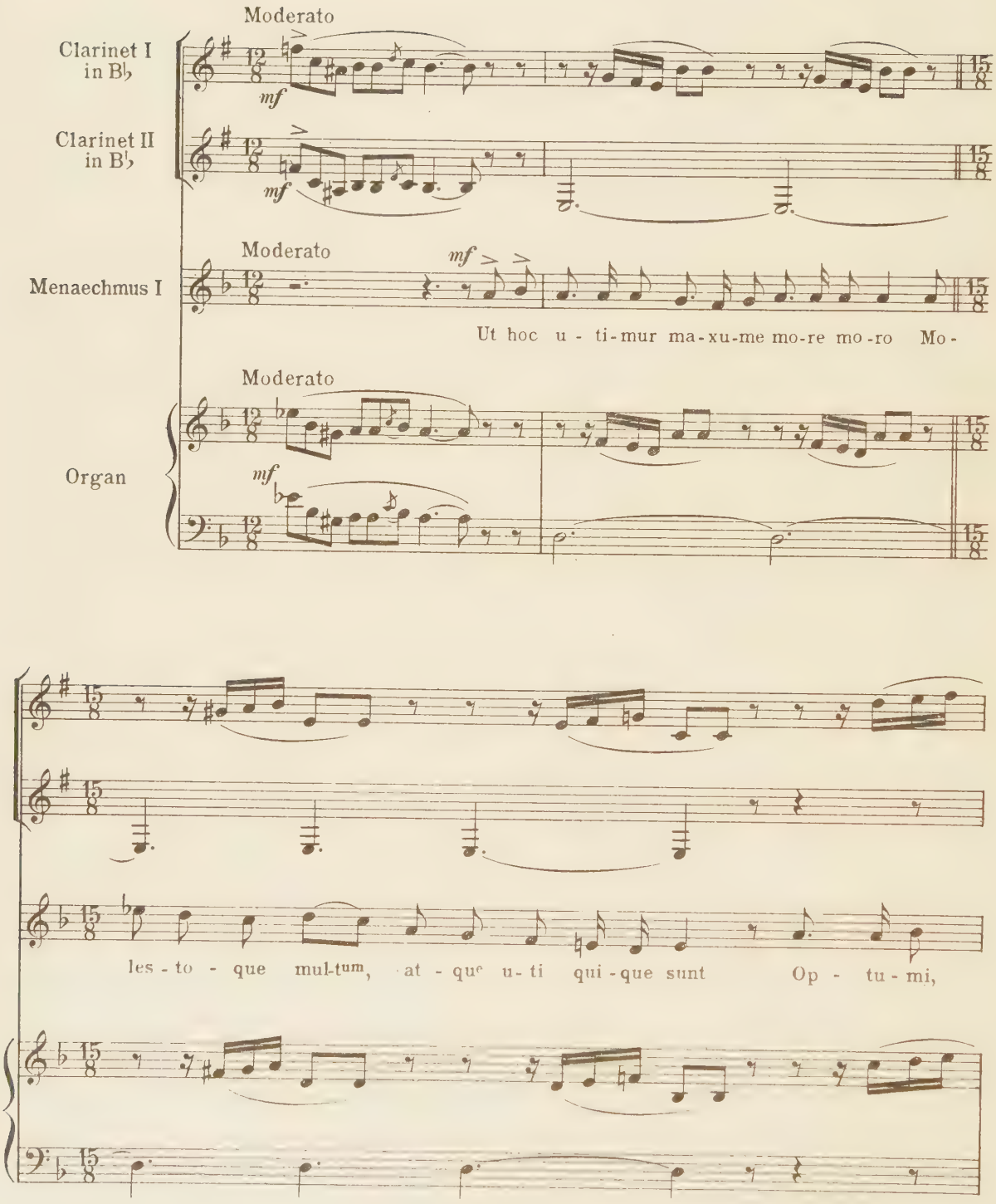

u-bi il-lest, quem co-quos an-te ae-dis ait es-se? at-que ec-cum vi-de-o,
Più mosso con molto energico
ff
ff
Più mosso con molto energico
Qui mi est u-sui et plu-ru-mum pro-dest.
Più mosso con molto energico
ff
ff
I-tem huic ul-tro fit, ut me-ret, po-tis-su-mus nos-trae ut sit

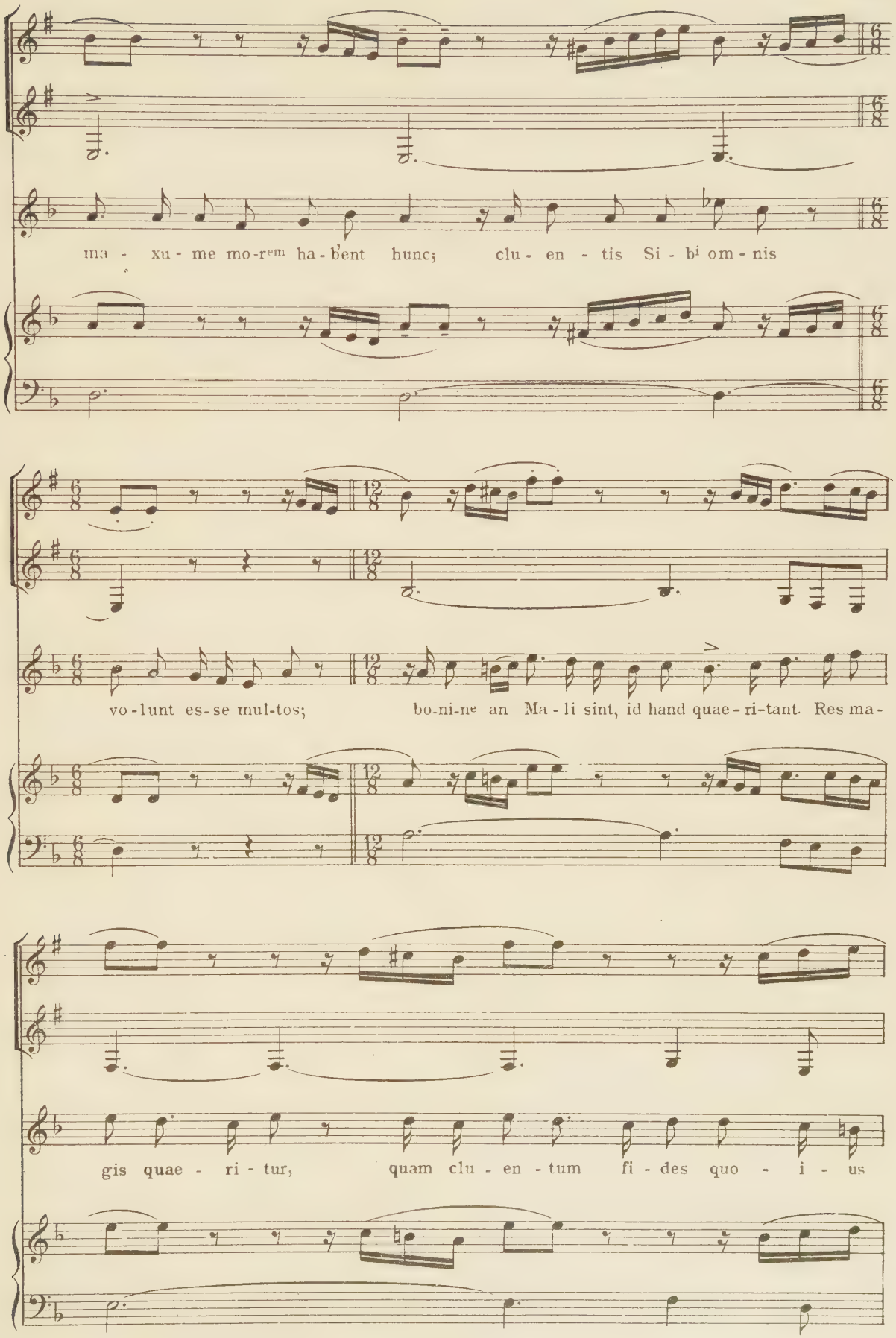

molto rit.
Andante grazioso
p
molto rit.
p
molto rit.
Andante grazioso
do - mi. Nunc eum a - di - bo; ad - lo - quar ul - tro. A - ni - mu - le mi, mi - hi
molto rit.
Andante grazioso
p
rit.
rit.
rit.
mi - ra vi - den - tur Te hic sta - re fo - ris, fo - res quoi pa - te - ant
rit.
a tempo
a tempo
Ma - gis, quam do - mus tu - a, do - mus quom haec tu - a sit. Om - ne pa -
a tempo

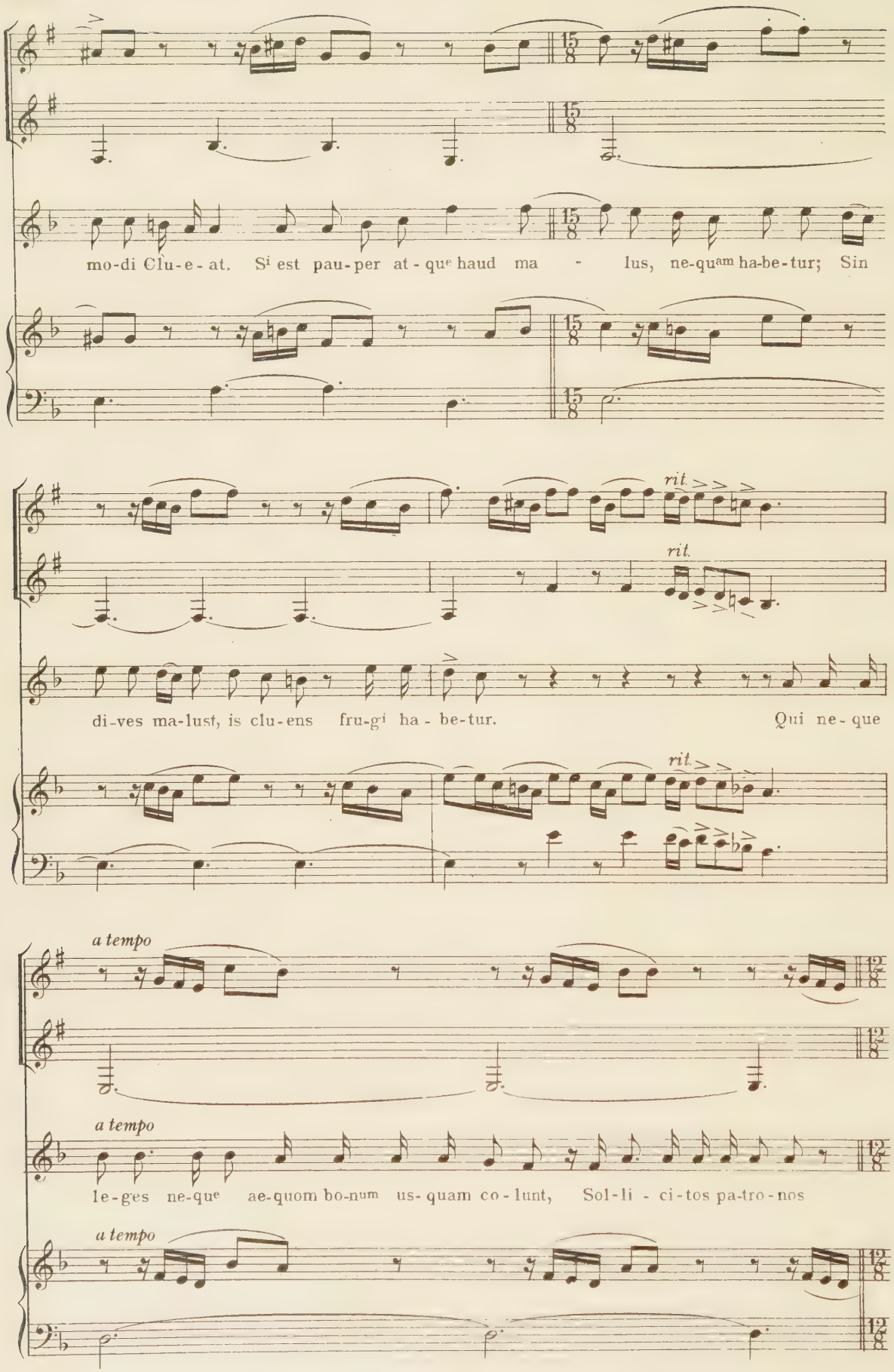

ra - tumst, Ut ius - sis - ti at - que ut vo - lu - is - ti, Ne - que ti - bi iamst
con anima
f
f
f
con anima
ul - la mo - ra in - tus. Pran - dium ut ius - sis-ti - hic cu - ra - tumst;
con anima
f
U - bi lu - bet, i - li - cet ac - cu - bit - tum.

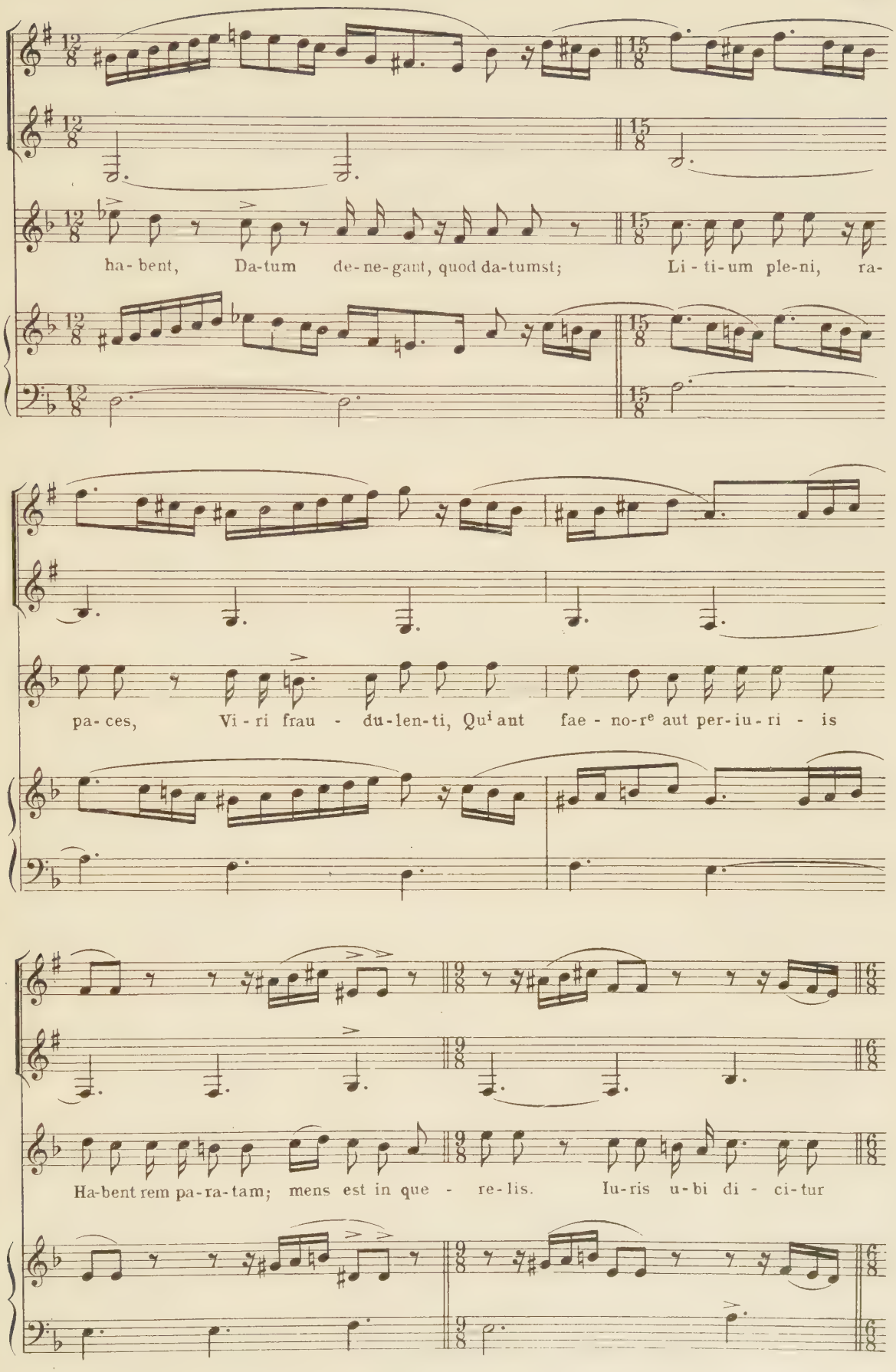
Nº 3 Actus III

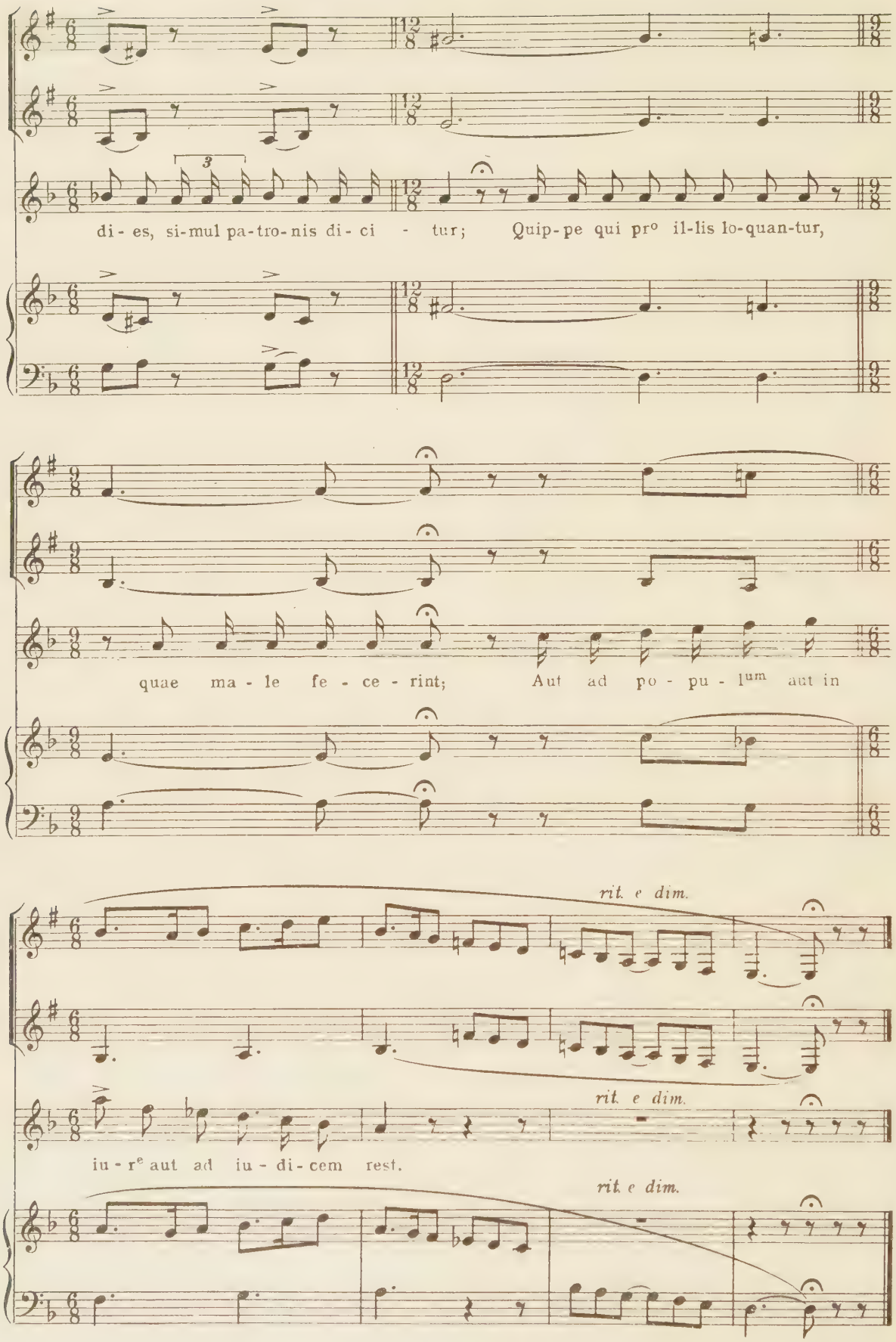
SCAENA II




ma - xu - me mo-rem ha-bent hunc; clu - en - tis Si - bi om - nis
vo-lunt es-se mul-tos; bo-ni-ne an Ma-li sint, id hand quae-ri-tant. Res ma-
gis quae - ri - tur, quam clu - en - tum fi - des quo - i - us

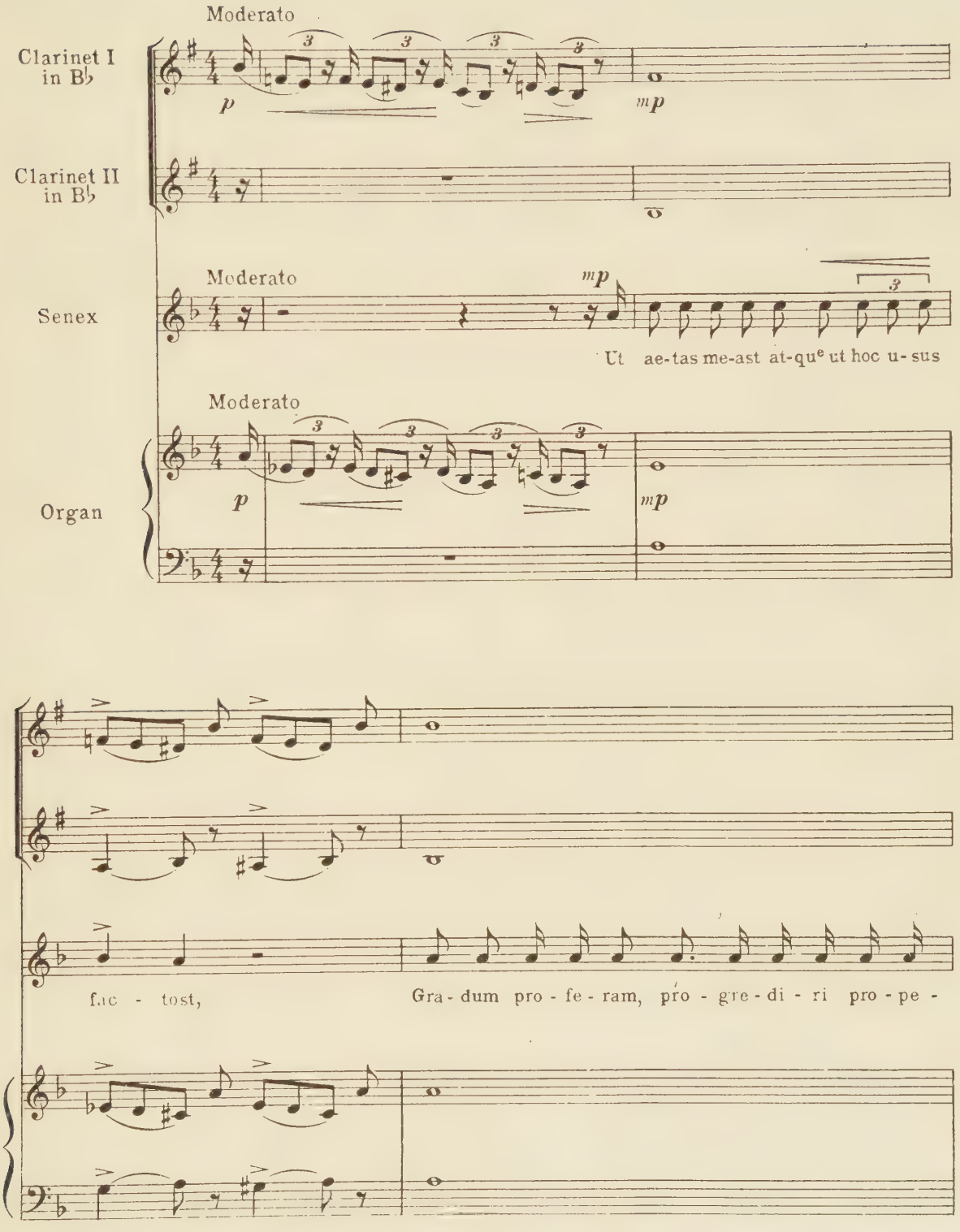

mo-di Clu-e-at. Si est pau-per at-que haud ma - lus, ne-quam ha-be-tur; Sin
rit.
rit.
di-ves ma-lust, is clu-ens fru-gi ha-be-tur. Qui ne-que
rit.
a tempo
a tempo
le-ges ne-que ae-quom bo-num us-quam co-lunt, Sol-li - ci-tos pa-tro-nos
a tempo

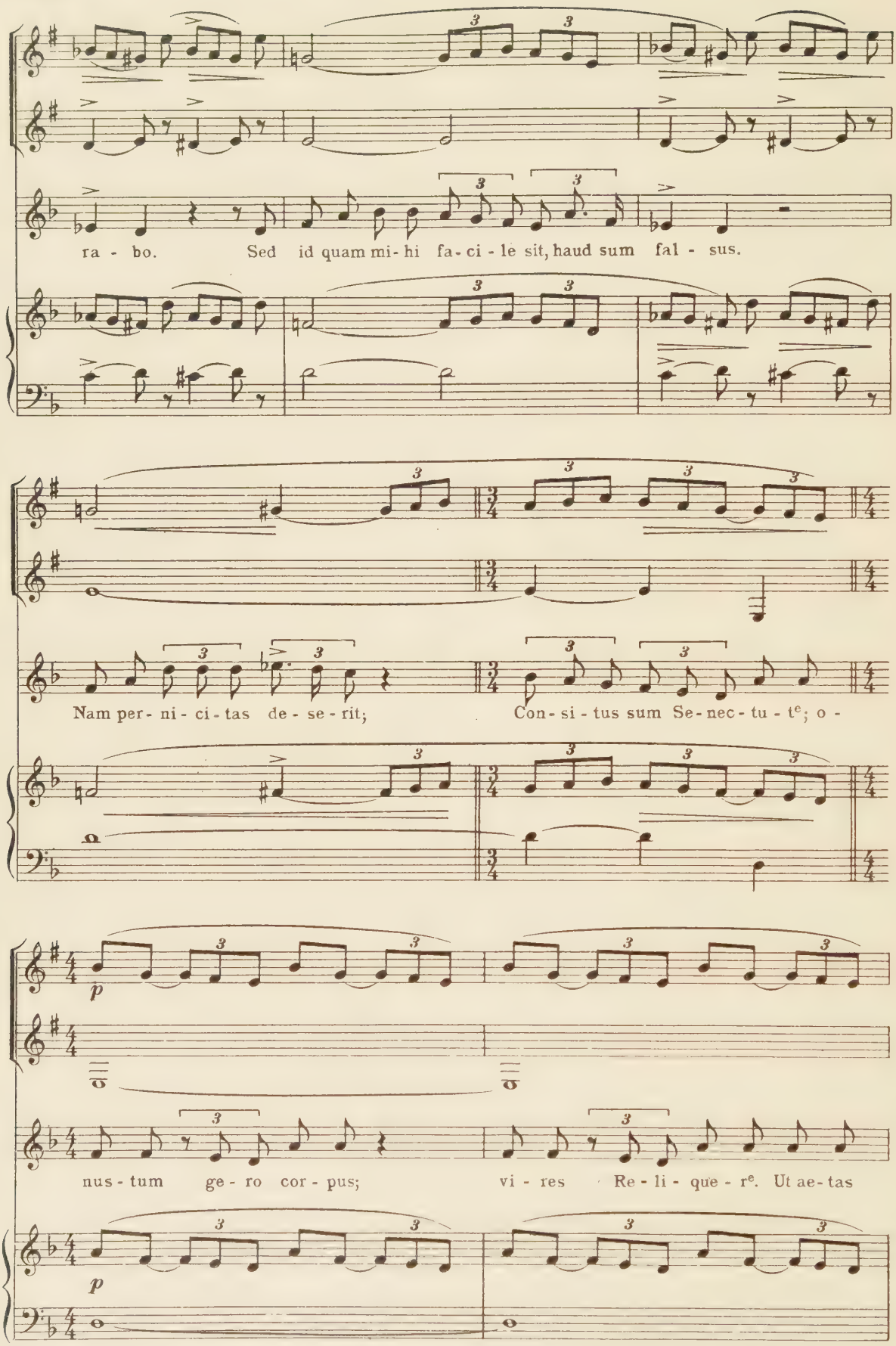

ha- bent, Da-tum de-ne-gant, quod da-tumst; Li - ti-um ple-ni, ra-
pa-ces, Vi - ri frau - du-len-ti, Qui ant fae - no-re aut per-iu-ri - is
Ha-bent rem pa-ra-tam; mens est in que - re-lis. Iu-ris u-bi di - ci-tur

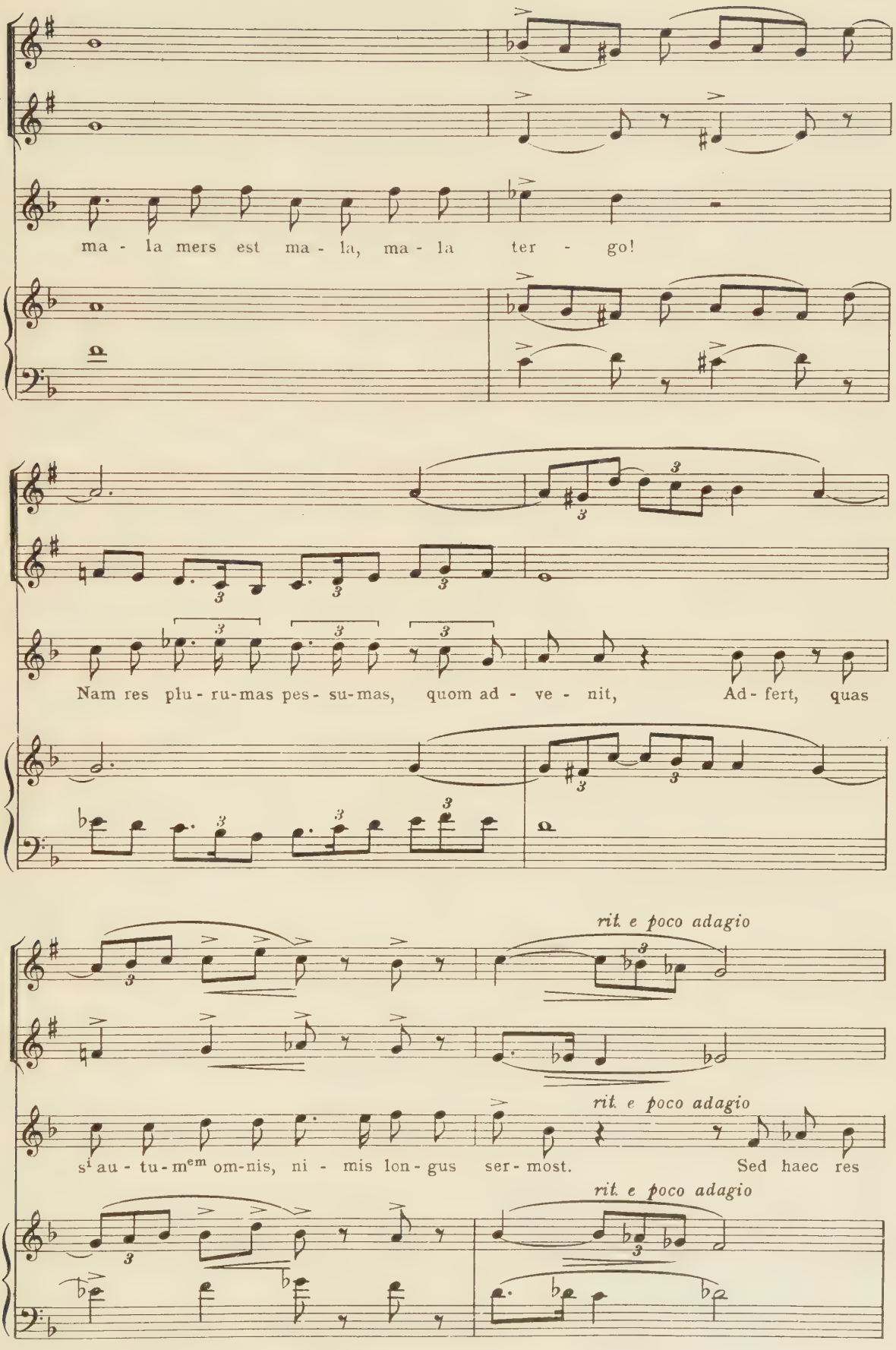

di - es, si-mul pa-tro-nis di - ci - tur; Quip-pe qui prº il-lis lo-quan-tur,
quae ma - le fe - ce - rint; Aut ad po - pu - lum aut in
rit. e dim.
rit. e dim.
iu - rº aut ad iu - di - cem rest.
rit. e dim.

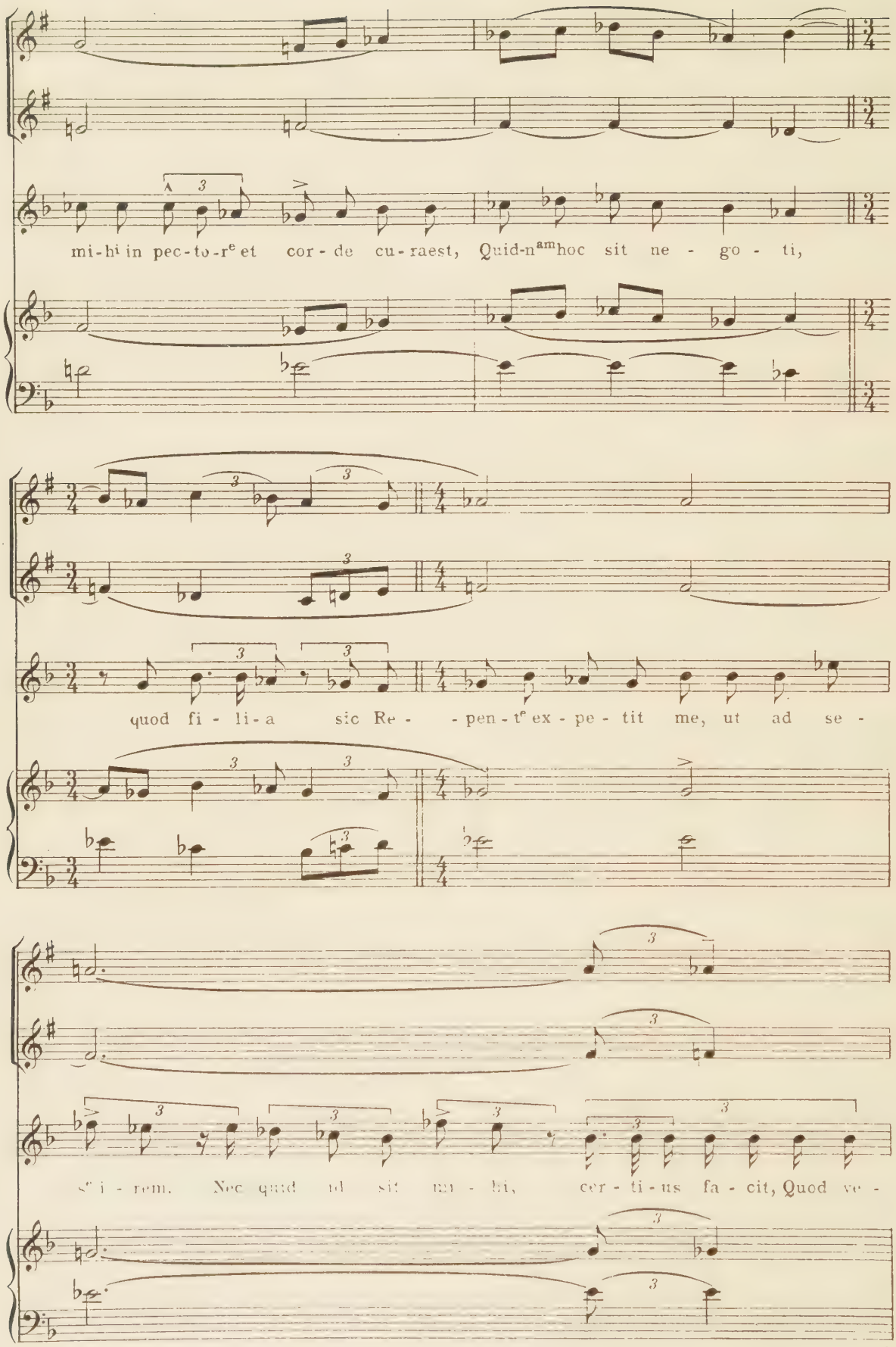
№4. Actus IV

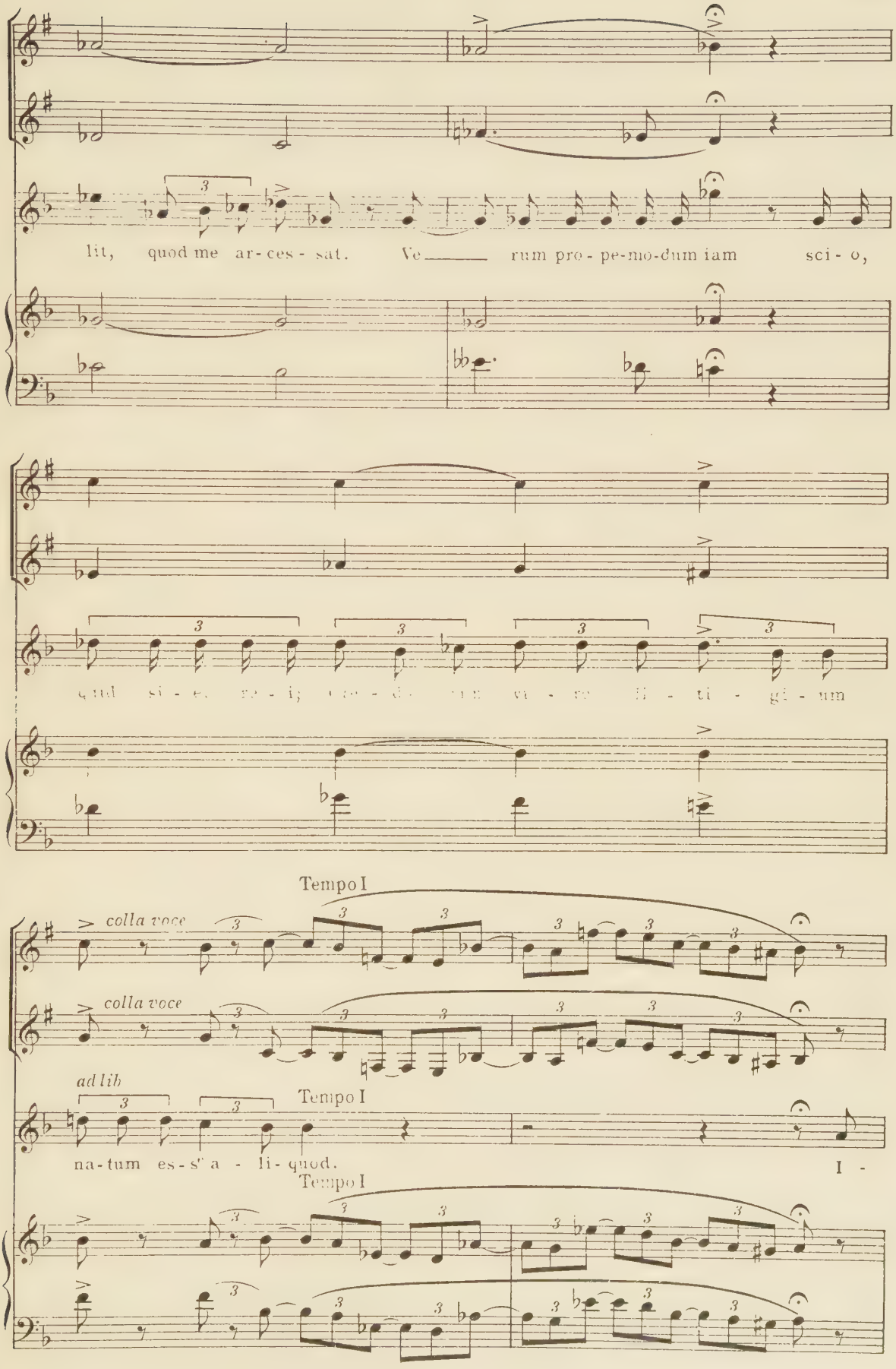
SCAENA II

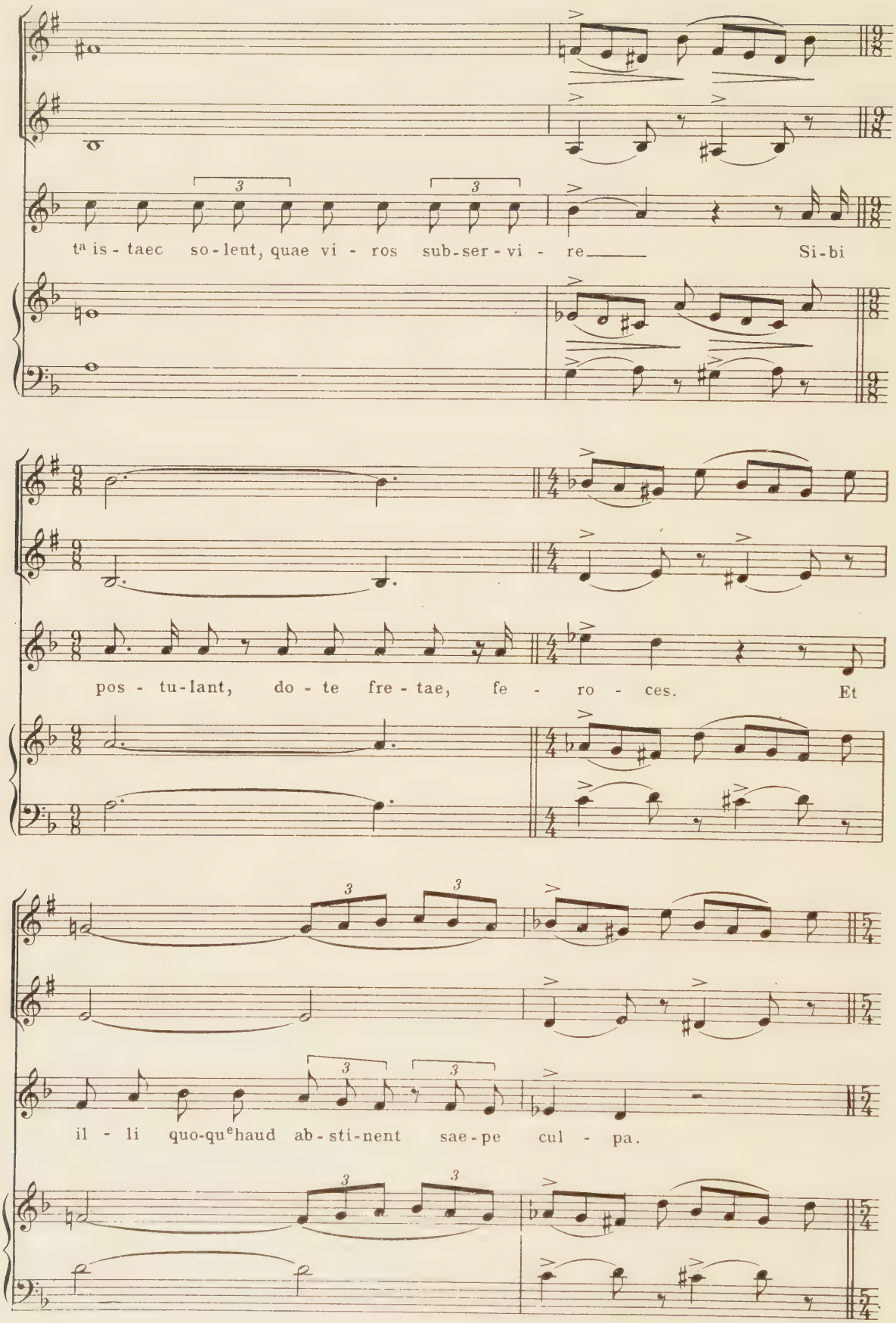


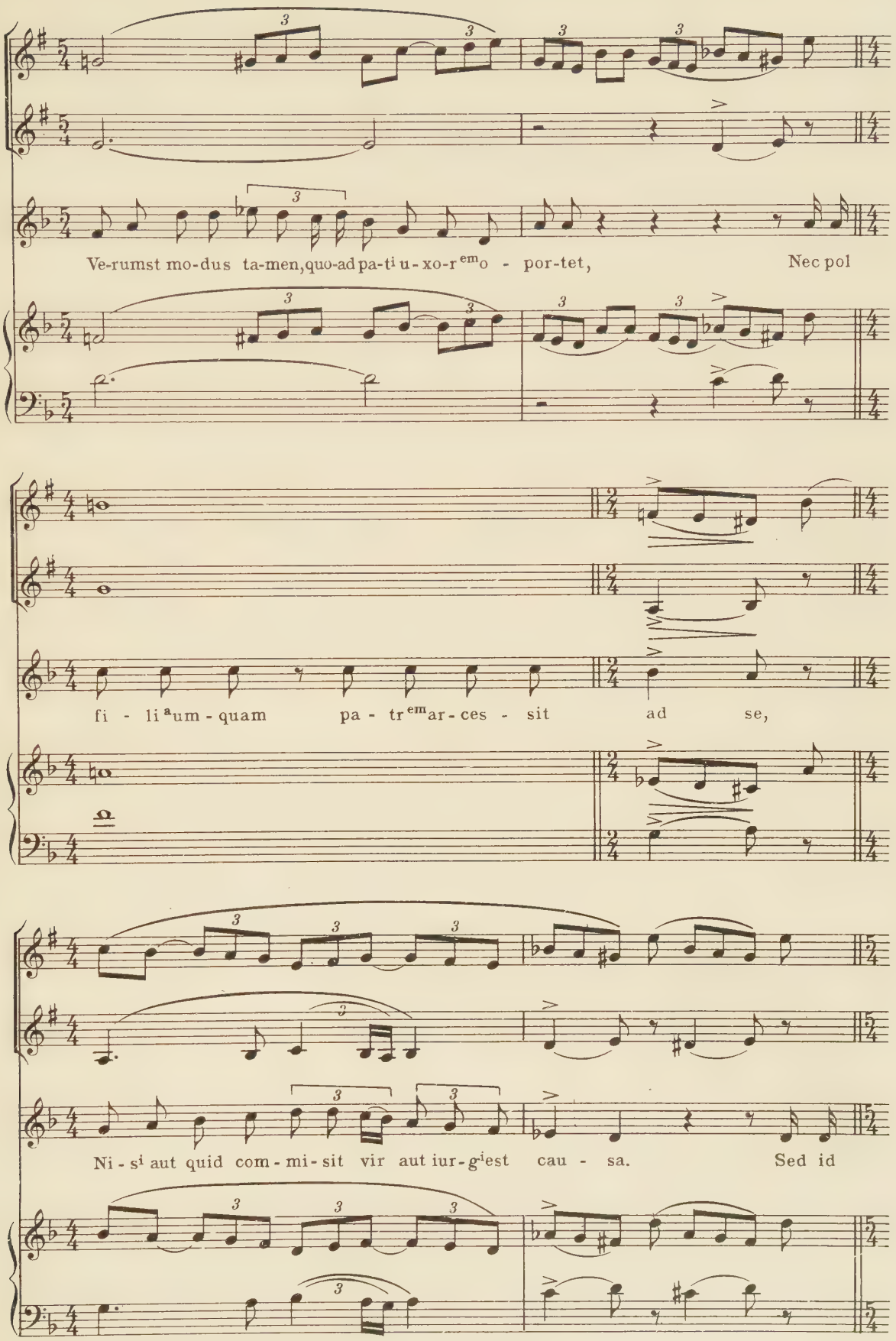

ra - bo. Sed id quam mi - hi fa - ci - le sit, haud sum fal - sus.
Nam per - ni - ci - tas de - se - rit; Con - si - tus sum Se - nec - tu - te; o -
p
nus - tum ge - ro cor - pus; vi - res Re - li - que - re. Ut ae - tas
p

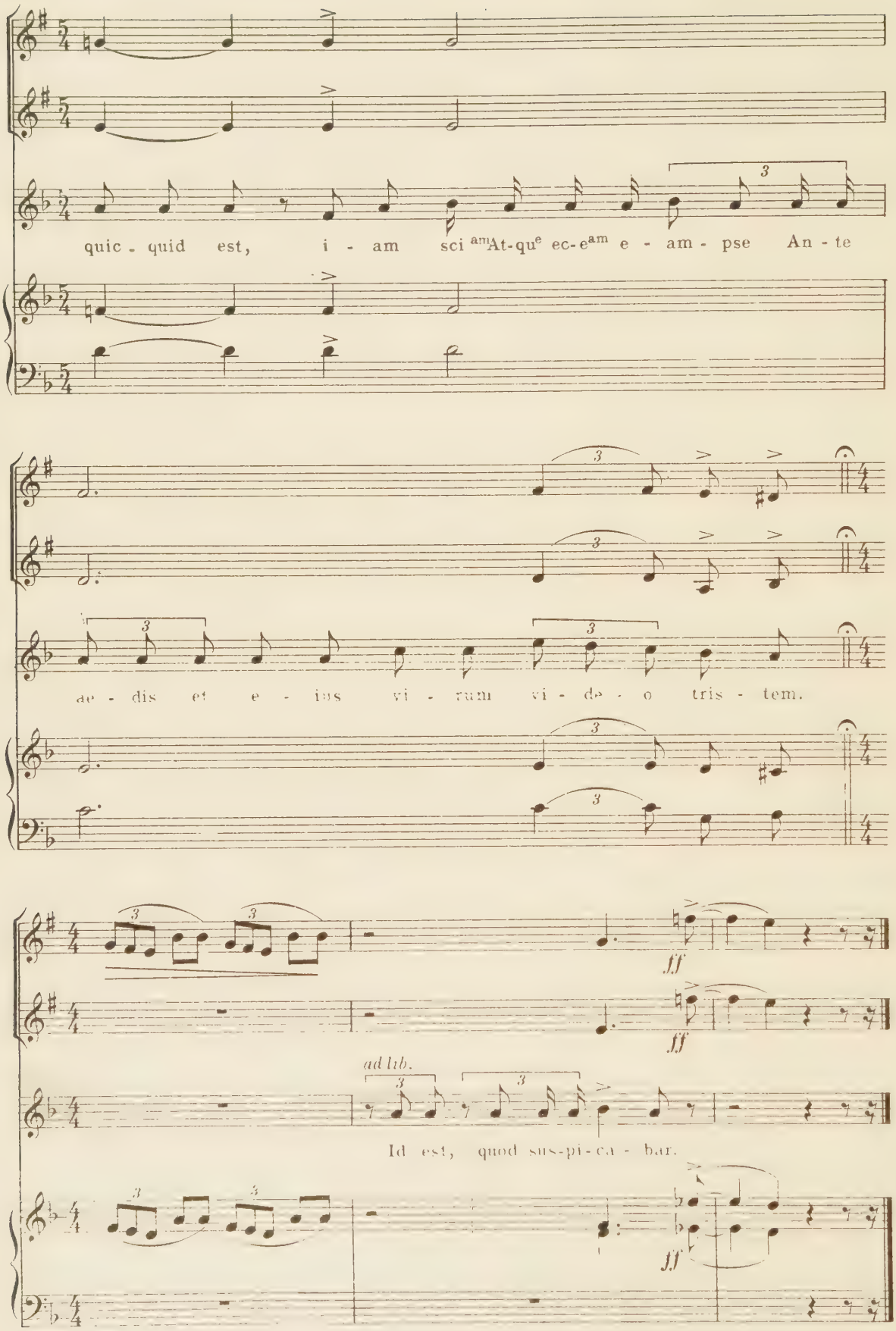

ma - la mers est ma - la, ma - la ter - go!
Nam res plu - ru-mas pes - su-mas, quom ad - ve - nit, Ad - fert, quas
rit. e poco adagio
si au - tu - mem om-nis, ni - mis lon - gus ser - most. Sed haec res
rit. e poco adagio
rit. e poco adagio


mi-hi in pec-to-re et cor-de cu-raest, Quid-nam hoc sit ne-go-ti,
quod fi-li-a sic Re- -pen-te ex-pe-tit me, ut ad se-
se-rem. Nec quid ni sit mi-hi, cer-ti-us fa-cit, Quod ve-


lit, quod me ar-ces-sat. Ve rum pro-pe-mo-dum iam sci-o,
Tempo I
colla voce
colla voce
ad lib
Tempo I
na-tum es-s' a - li-quod.
I -
Tempo I

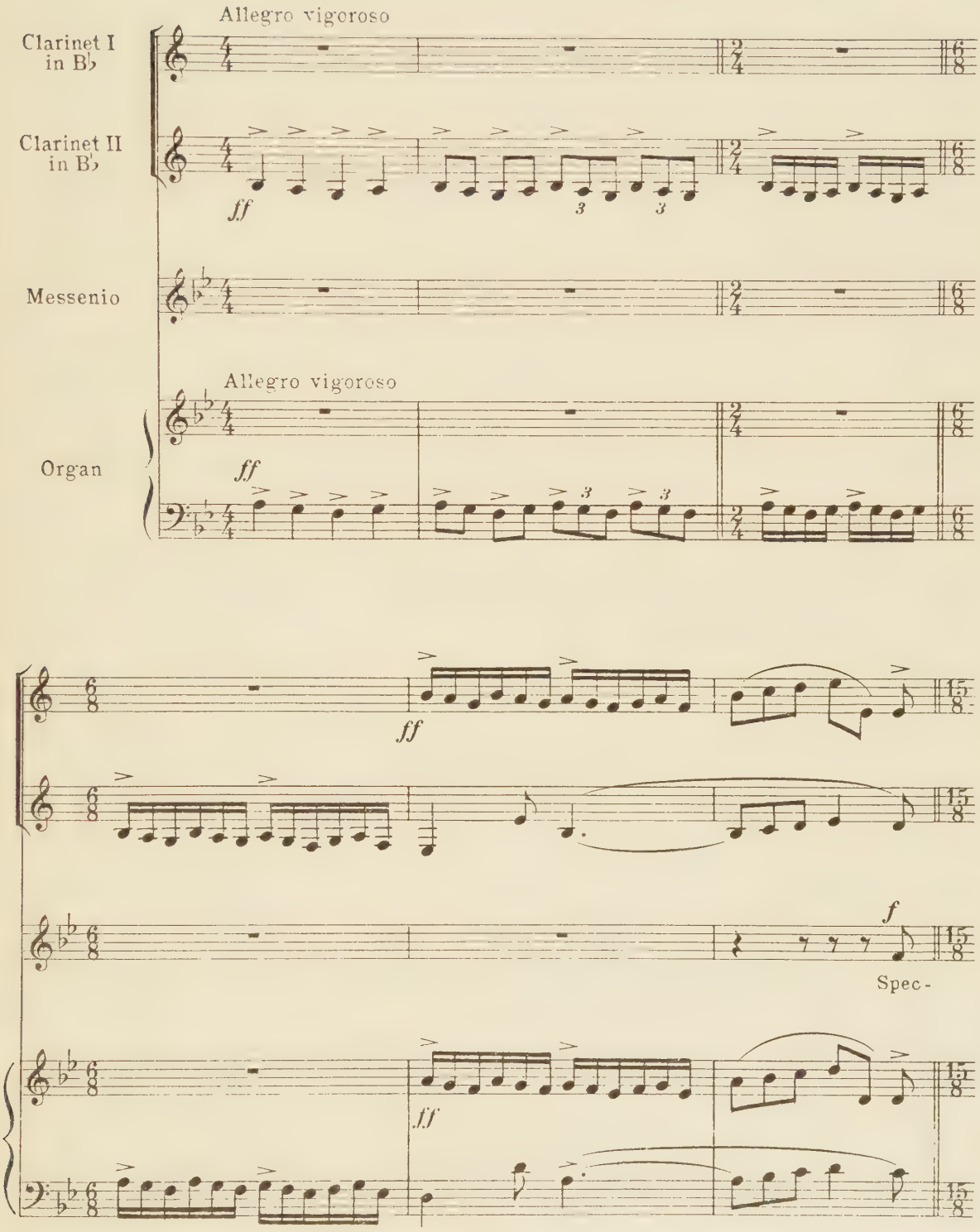

ta is - taec so - lent, quae vi - ros sub-ser - vi - re Si-bi
pos - tu-lant, do - te fre - tae, fe - ro - ces. Et
il - li quo-que haud ab - sti-nent sae - pe cul - pa.

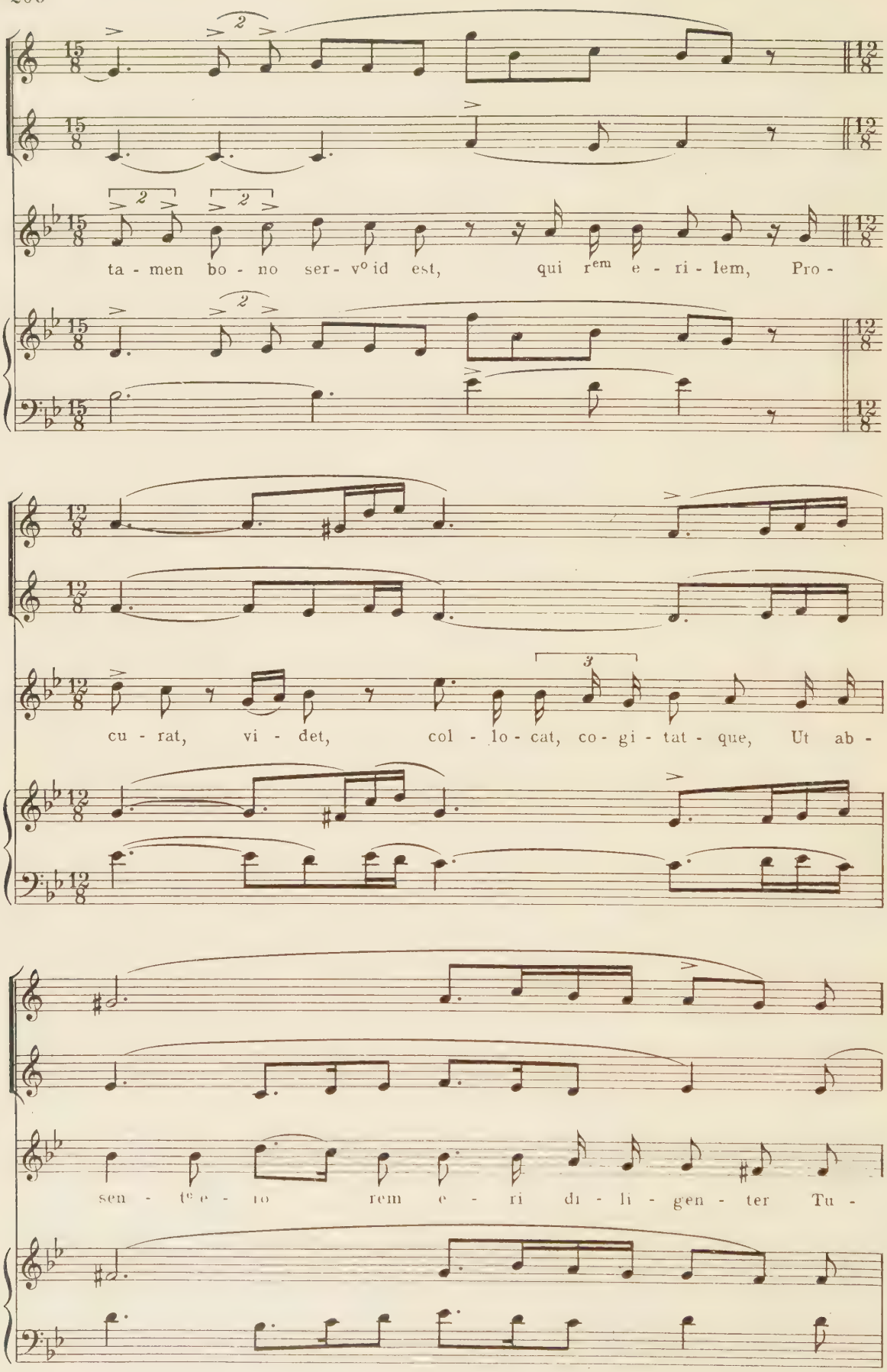

Ve-rumst mo-dus ta-men,quo-ad pa-ti u-xo-rem o - por-tet, Nec pol
fi - li a um - quam pa - trem ar - ces - sit ad se,
Ni - si aut quid com - mi - sit vir aut iur-gi est cau - sa. Sed id

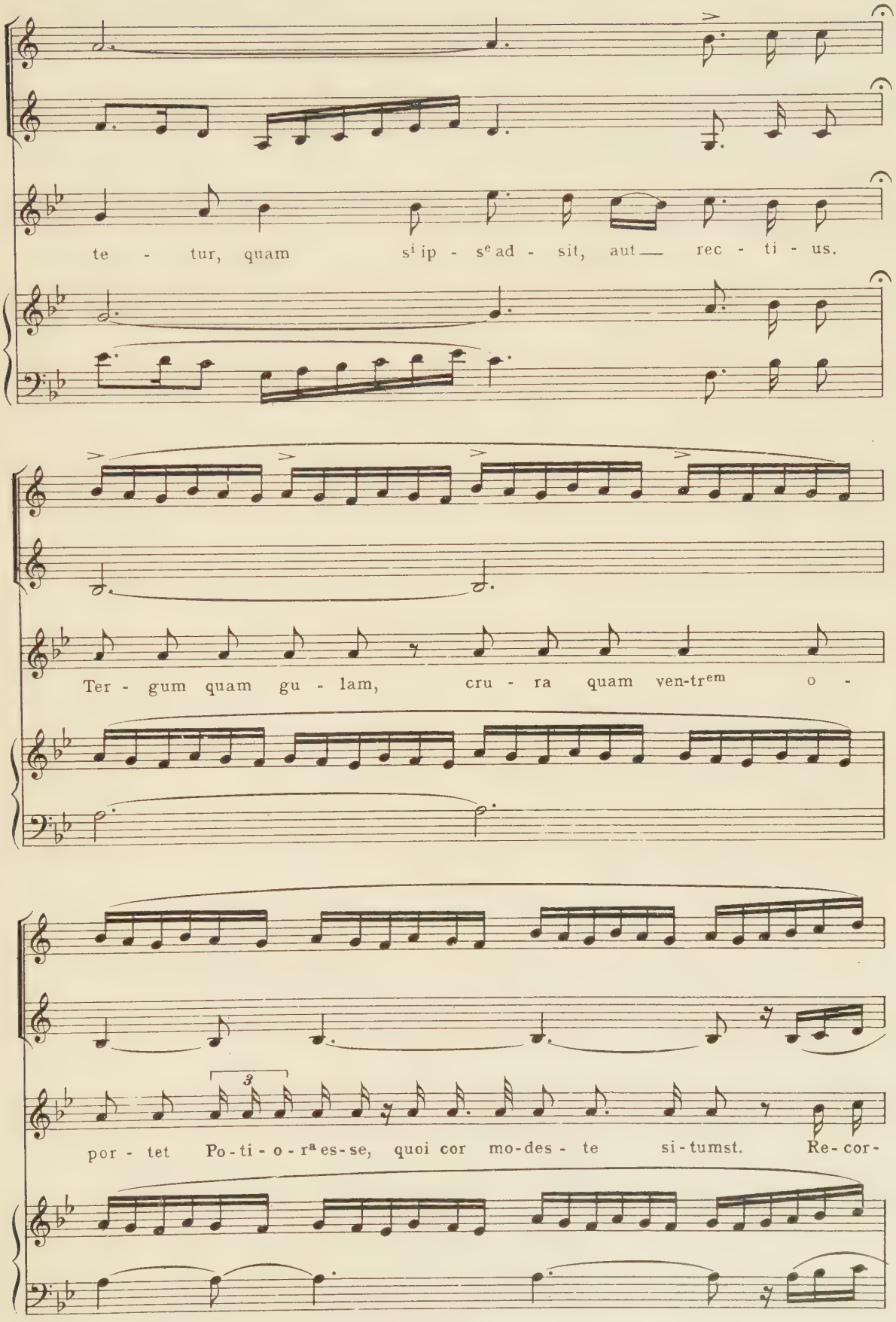

quic - quid est, i - am sci amAt-que ec-e am e - am - pse An - te
ae - dis et e - ius vi - rum vi - de - o tris - tem.
ff
ff
ad lib.
Id est, quod sus-pi-ca - bar.
ff

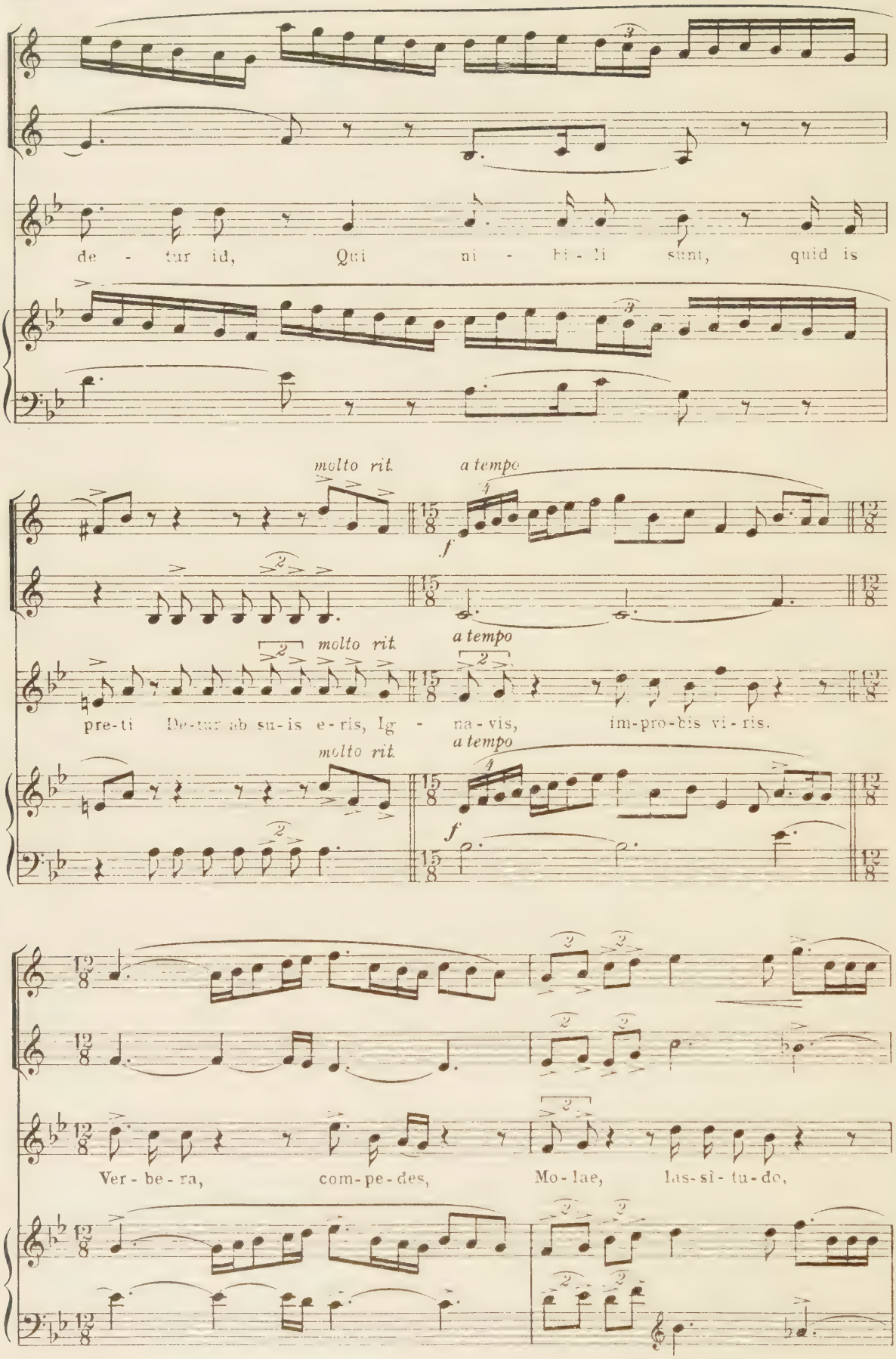
Nº 5. Actus V

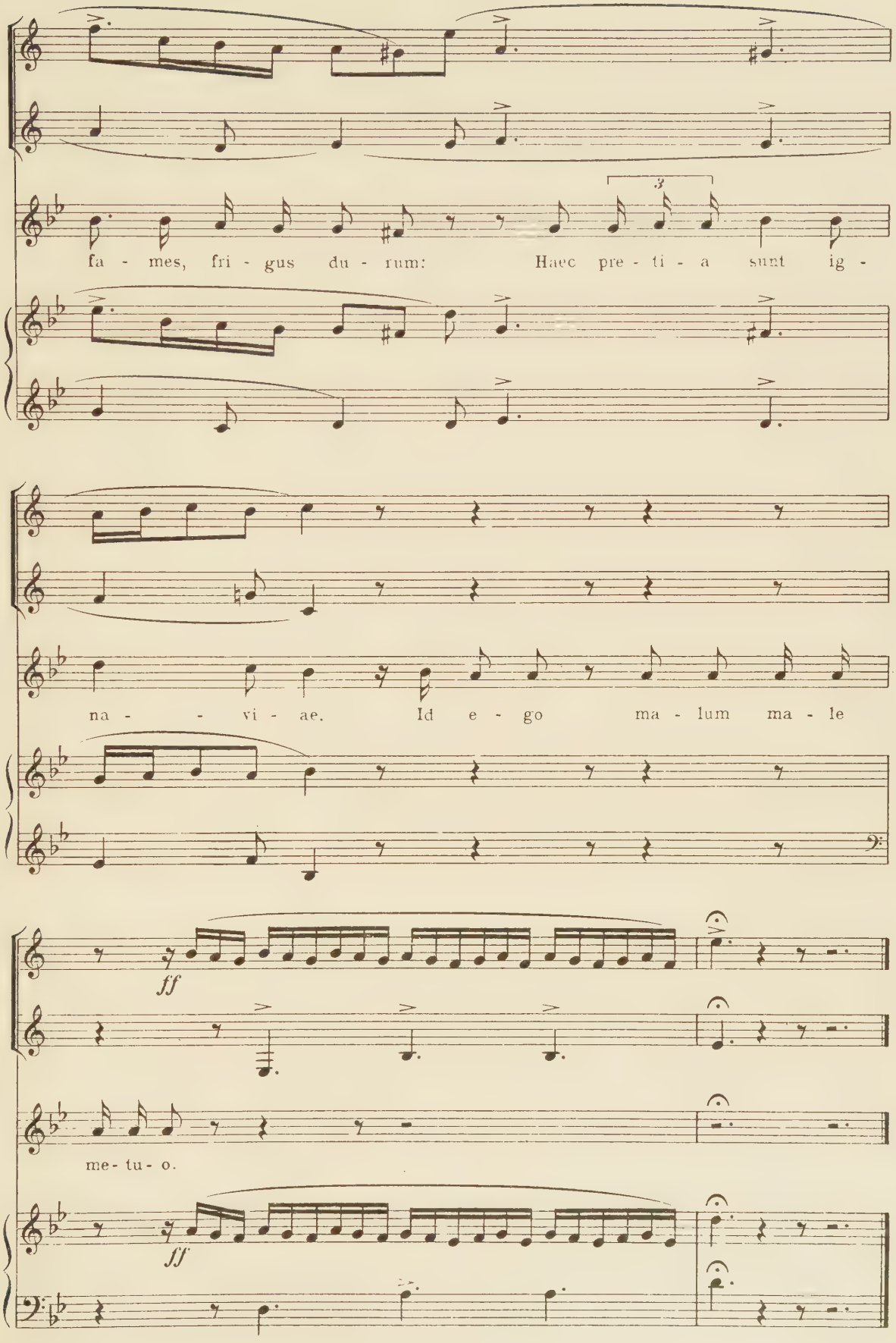
SCAENA IV




ta - men bo - no ser- vº id est, qui rem e - ri - lem, Pro -
cu - rat, vi - det, col - lo - cat, co - gi - tat - que, Ut ab -
sen - te e - o rem e - ri di - li - gen - ter Tu -


te - tur, quam si ip - se ad - sit, aut rec - ti - us.
Ter - gum quam gu - lam, cru - ra quam ven-trem o -
por - tet Po - ti - o - ra es - se, quoi cor mo-des - te si - tumst. Re - cor -


de - tur id, Qui ni - hi - li sunt, quid is
molto rit.
a tempo
pre-ti De-tur ab su-is e-ris, Ig - na-vis, im-pro-bis vi-ris.
Ver - be - ra, com-pe-des, Mo-lae, las-si-tu-do,


fa - mes, fri - gus du - rum: Haec pre - ti - a sunt ig -
na - - vi - ae. Id e - go ma - lum ma - le
ff
me - tu - o.
ff

PART VI

ATTIS
A SYMPHONIC POEM

ATTIS: A SYMPHONIC POEM

Attis, a beautiful Greek youth full of dreams and fancies, passionate, eager for new experiences, suddenly determines to sail away across the sea to Phrygia, there to become a priest of Cybele, goddess of the earth.

Scarcely has he arrived at this decision when he experiences one of those revulsions of feeling common to unregulated natures. Thoughts of home and all that he must leave behind, mingled with premonitions of disaster, crowd upon him, and for the moment he hesitates. Soon, however, he comes back to his first resolve; and, together with a company of youths whom his enthusiasm has inspired, he goes on board ship and resolutely sets sail.

As the voyage nears its end tender memories fill his heart with sadness. At the first sight of land there is an outburst of joy, but as Attis touches the shore he is again overcome by thoughts of home. Returning to his purpose, he summons his companions to follow, and they press on to the sacred grove in the still depths of which rises the temple of Cybele.

They approach the shrine as dusk comes on, and discover to their dismay a stone image where they had expected to find the beautiful goddess. The image of the goddess gives no sign of welcome, but stands grim and silent in the gathering shadows. Filled with vague distrust, but not despairing, they turn sorrowfully away. But they cannot yet give up the hope that the great goddess of the earth will by some visible sign show her acceptance of their worship, and again they approach the shrine with chanting.

Before they reach the temple, the air seems to be pervaded by a strange influence that dulls all thought of self, and moves them with a new and irresistible impulse. All about them is soft music, which gradually takes on the character of a dance.

As the music increases in intensity, the youths, drawn on by its stirring rhythms, move more and more quickly. Frenzy takes

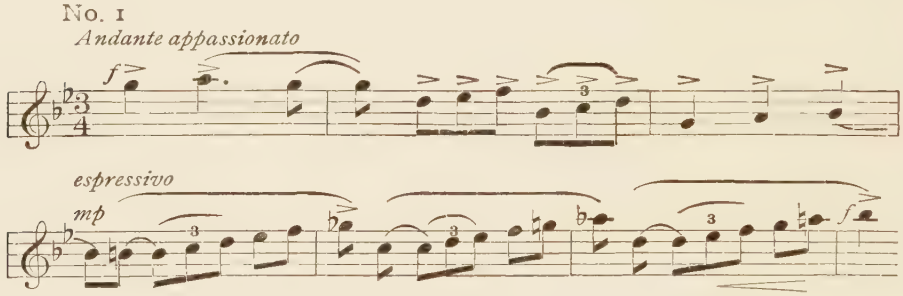
possession of all; the dance becomes a wild and fearful orgy. At length, utterly exhausted, Attis sinks down, senseless, upon the ground.

As he comes to himself, he seems to hear an old melody of the homeland wafted over the seas. Responding to its suggestions he resolves to seek again his home and kindred. But Cybele, angered at the inconstancy of her devotee, unyokes a lion from her chariot, and bids him frighten the wavering Attis into submission. The youth, terror-stricken, flees to the shrine, and gives himself forever to the service of the Goddess.

The Attis is written in the modern form of the symphonic poem, and is scored for the full concert orchestra. The subject, taken from Catullus, has been given a free interpretation, in order that a proper musical sequence might be made possible.

The first theme, the Attis motive, G minor, *andante appassionato*, 3–4 time, — stated by the violins, violas, and 'celli — aims

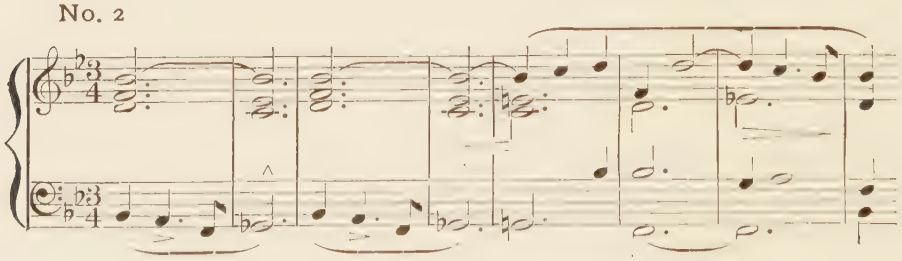
No. 1



at the portrayal of the successive steps by means of which Attis arrives at the determination to become a votary of Cybele.

Then follows a quieter motive (*poco adagio*) for clarinet, horns, and English horn, expressive of the tender emotions which he experiences as soon as he comes to his decision:

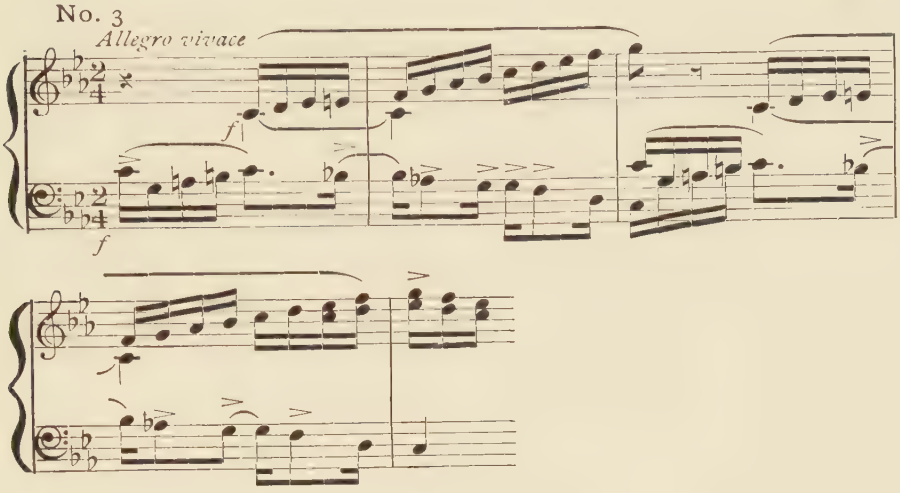
No. 2



This is violently interrupted by a sharp incisive figure for the violins, which leads eventually to the first theme of the second

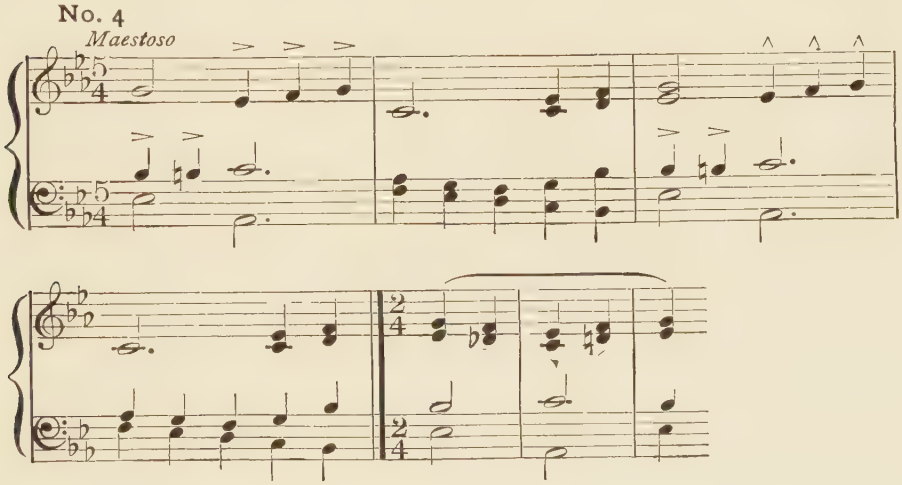
division, the sea voyage — C minor, *allegro ma non troppo;* 2–4 time:

No. 3



The second subject — in E flat major — is expressive of the nobler side of Attis's character, and has national suggestion through the incorporation of metrical structure essentially Greek (5–4 time):

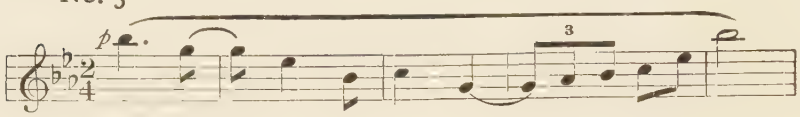
No. 4



In the short "free fantasia" which now follows — the first part not being repeated — several purely musical themes are introduced leading to a variant of the Attis motive, which now takes on a somewhat dreamy and sorrowful character. The theme soon develops into a canonic duo between the oboe and English horn.

This is followed in turn by a contemplative theme for flute, oboe, and English horn:

No. 5

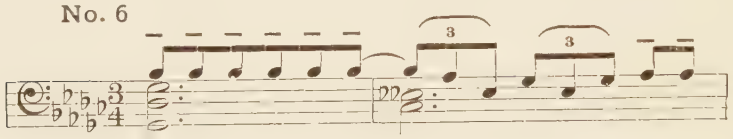


These themes are accompanied by a figure suggestive of the movement of the waves, and are hushed by the cries of "Land!" announced by blasts of the horns, repeated by the strings. At the third call the full orchestra responds with a statement of the Attis motive (*maestoso*). The *reprise* now follows.

As the vessel touches the shore, Attis, overcome by tender memories, looks questioningly across the seas towards home. This mood is expressed by a quiet theme for the muted strings, — E major, *poco adagio* — leading into solos for violin and 'cello, while the strings sustain a dominant seventh chord. This is followed by a choral-like theme played by the wood wind — F minor, *maestoso* — which, rising to a climax on *ff* chords for the brass, finally sinks into subdued harmonies as Attis and his companions stand awe-struck before the insensate image.

The Prayer motive — G flat major, *adagio*, 3–4 time — is given out by the bass clarinet accompanied by violas and 'celli *pp*, and

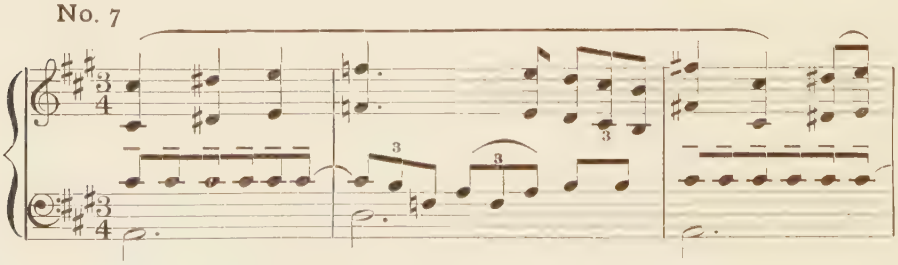
No. 6



is repeated several times in appropriate combinations.

As there comes no response, the desire for some answer to the prayer is voiced by the strings, in a second subject, in conjunction with the "Prayer" motive:

No. 7



The theme dies away and the choral chant is repeated in F sharp minor. At the conclusion of this movement, just as the

Prayer motive should enter again, the violins sustain B natural while a harsh dissonance resolving by an upward chromatic leading of the lower voice is followed by a figure, which, after three repetitions, leads directly into a dance — G major, *allegro con brio*, 3-4 time — based on the Prayer motive and its counter-subject.

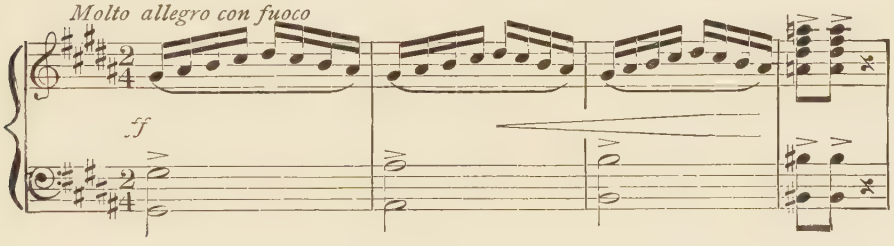
This dance, written in a free adaptation of the Minuet form, gradually develops into a wild Bacchanale. As the change takes place the tonality grows vague and the rhythms become more and more agitated. All the themes already heard are introduced, but so transformed that they stand as expressions of the swift play of passion, which has brought about so complete a debasement of their better natures.

As the orgiastic music ceases, a long sustained tone in the violins leads into the next movement — B major, *poco andante molto espressivo*, 5-4 time. The flute gives out a quaint Greek theme — a quotation from the Hymn to Apollo. A solo horn answers with the Attis motive.

Again the Greek melody is heard, this time answered by the strings — eventually by the full orchestra — in a concise statement of the principal themes of the introductory division. As the concluding measures are about to end in a full cadence, the Finale — G sharp minor, *allegro vivace, quasi presto*, 2-4 time —

No. 8

Molto allegro con fuoco



with its turbulent figures interrupts it, and we are precipitated directly into the struggle which finally results in driving Attis and his companions back to the service of Cybele. As if to heighten the awful situation, a short episode for horns and wood wind is introduced — one glimpse of their despair — leading to a final statement of a part of the Attis theme.

With a few subdued measures the work is brought to a close; the future course of events is left to the imagination.

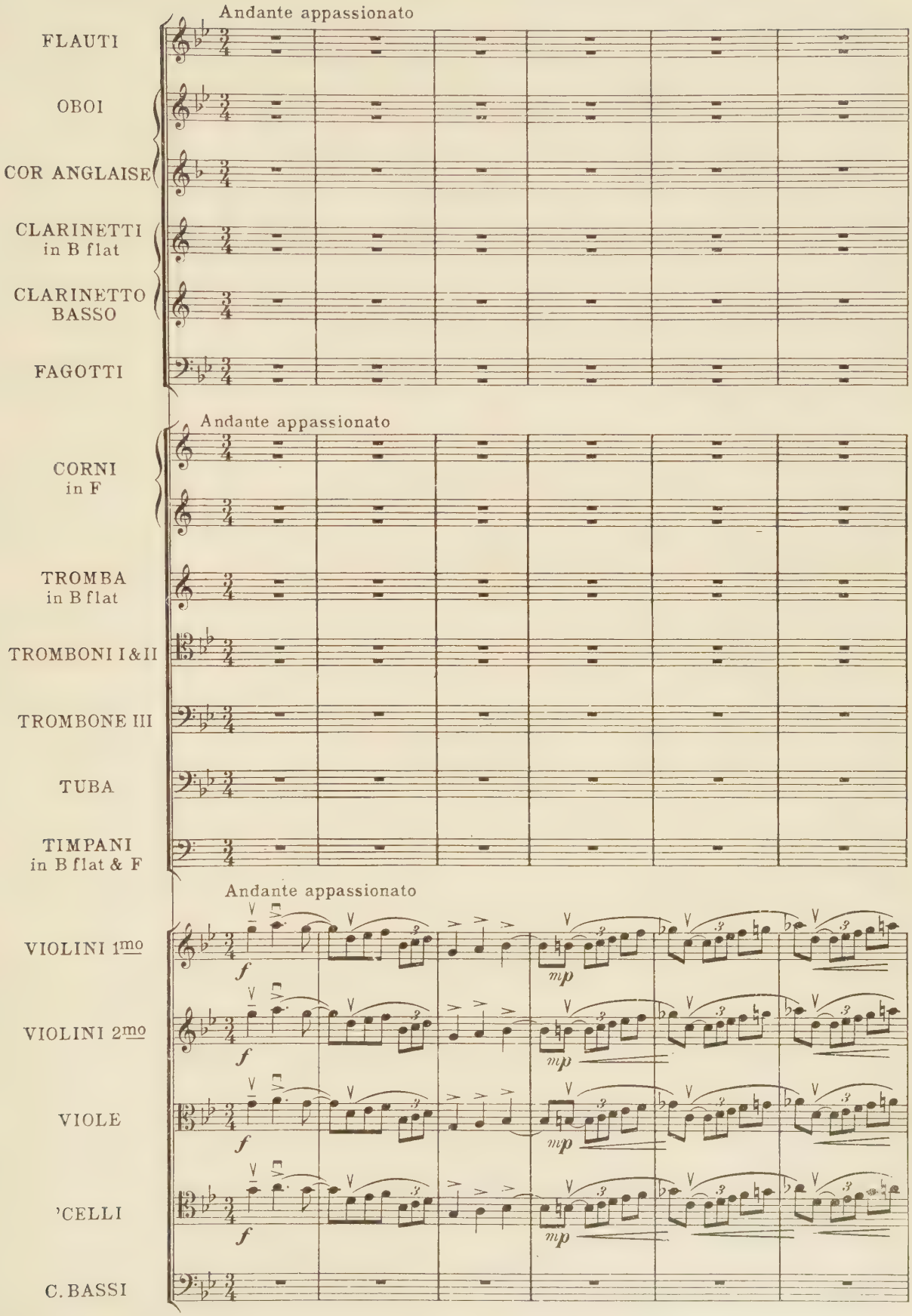
INSTRUMENTS FOR THE ATTIS

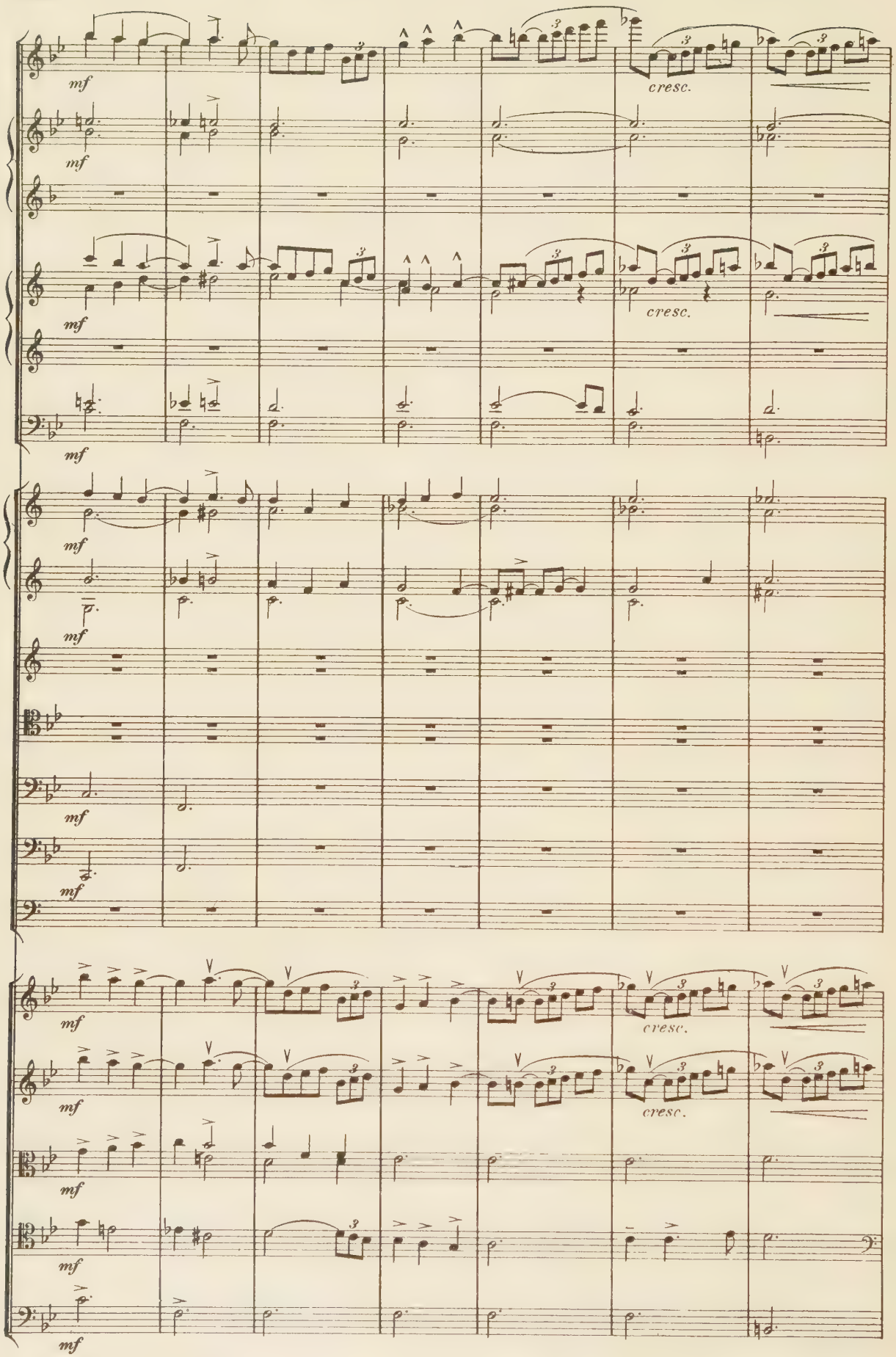
The instruments called for in Attis are as follows:

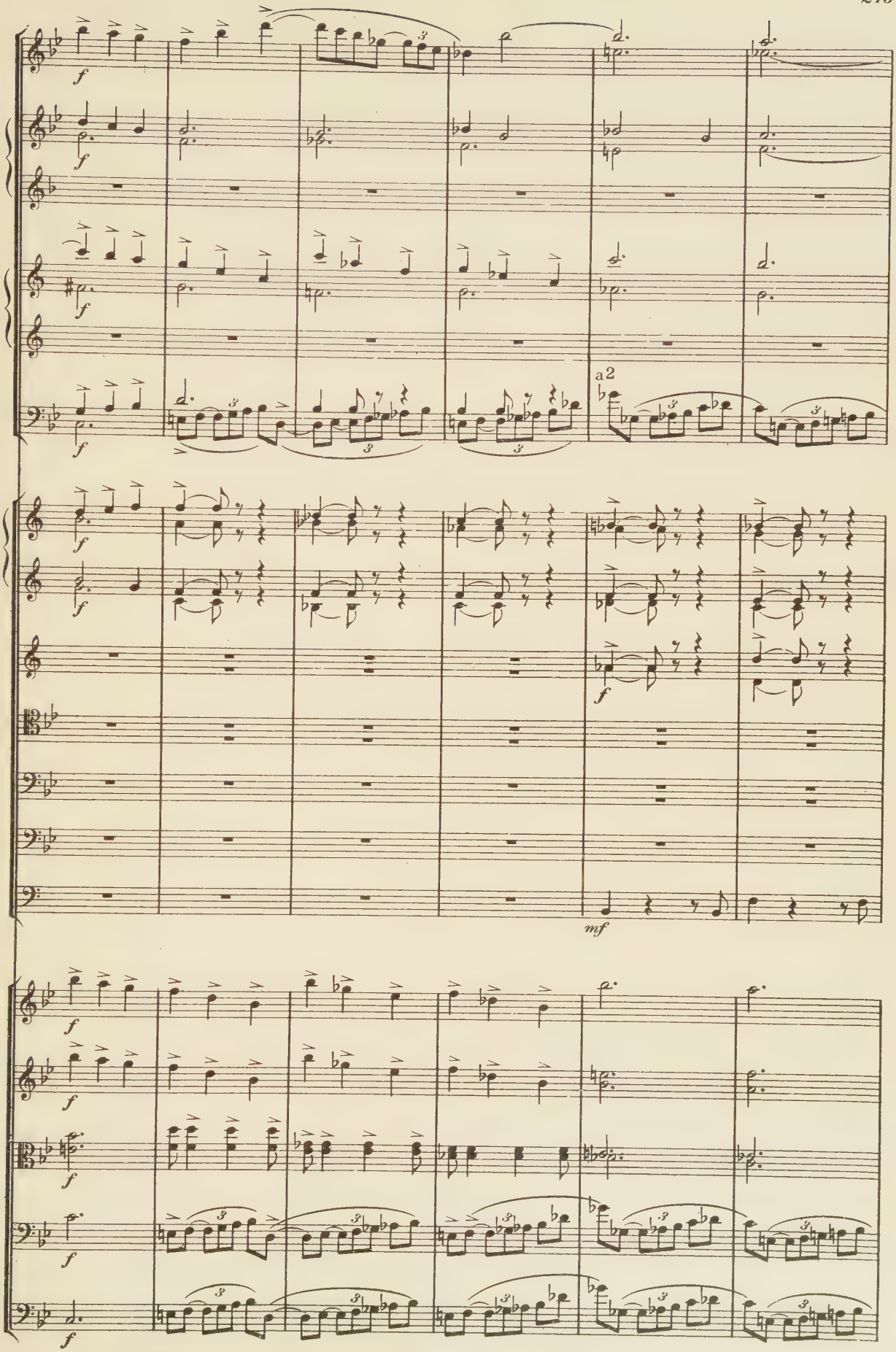
1 Piccolo	Cymbals
2 Flutes	Bass Drum
2 Oboes	Triangle
1 English Horn	Tam Tam
2 Clarinets	Tambourine
1 Bass Clarinet	Harp
2 Bassoons	Organ
4 Horns	1st Violins
2 Trumpets	2nd Violins
3 Trombones	Violas
1 Tuba	Violoncellos
2 Kettle Drums	Contra Basses

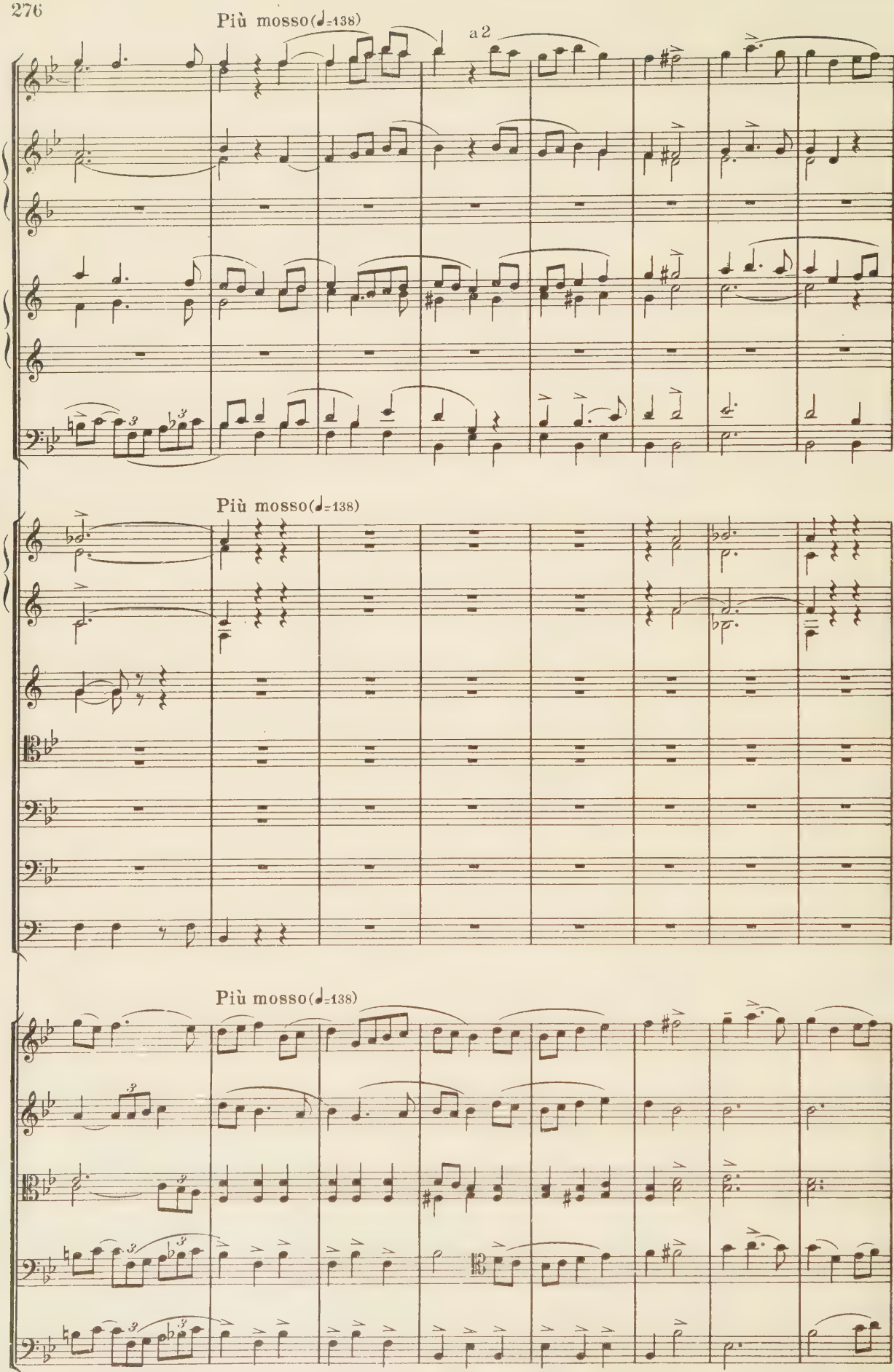
ATTIS

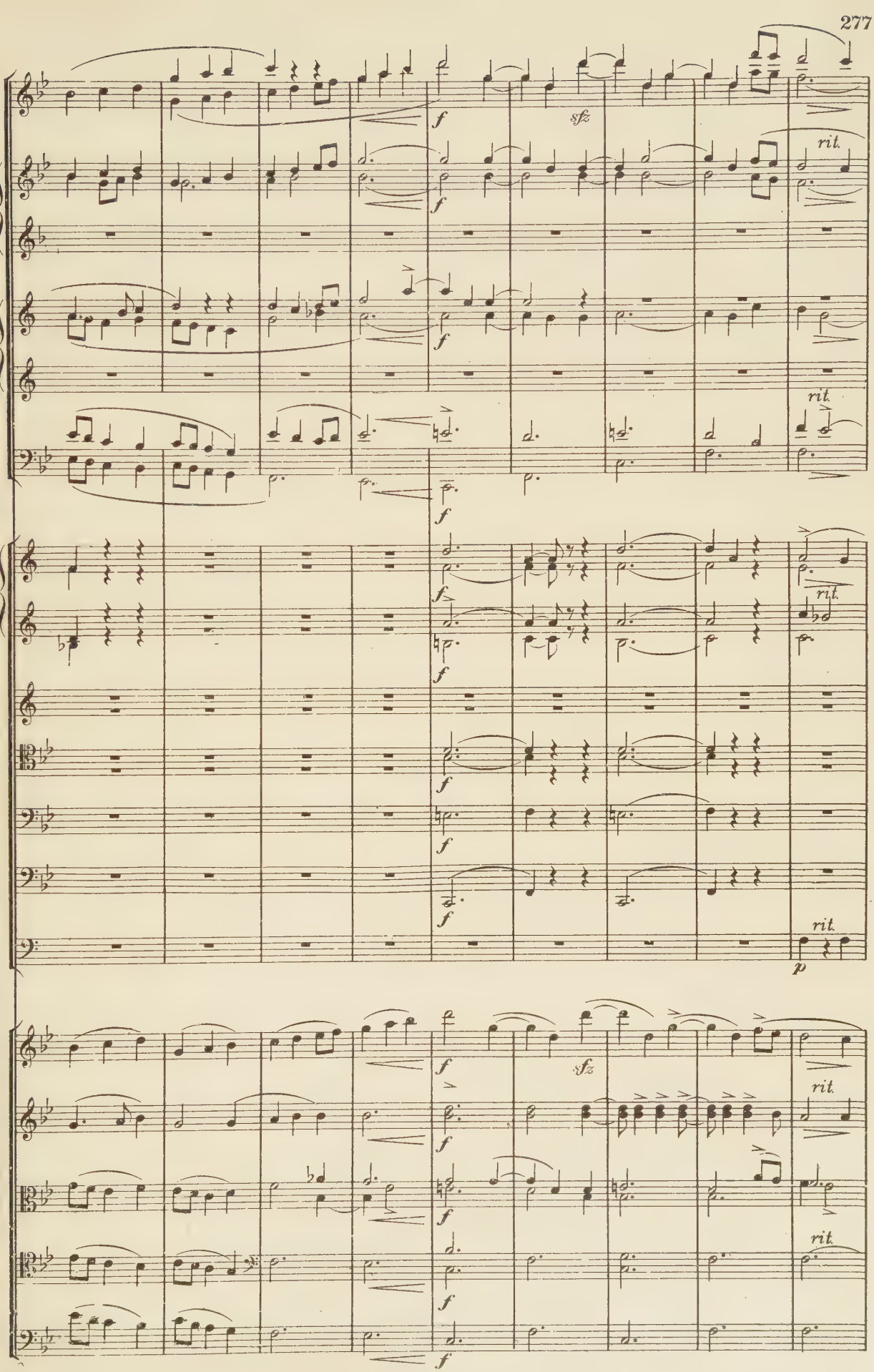
SYMPHONIC POEM

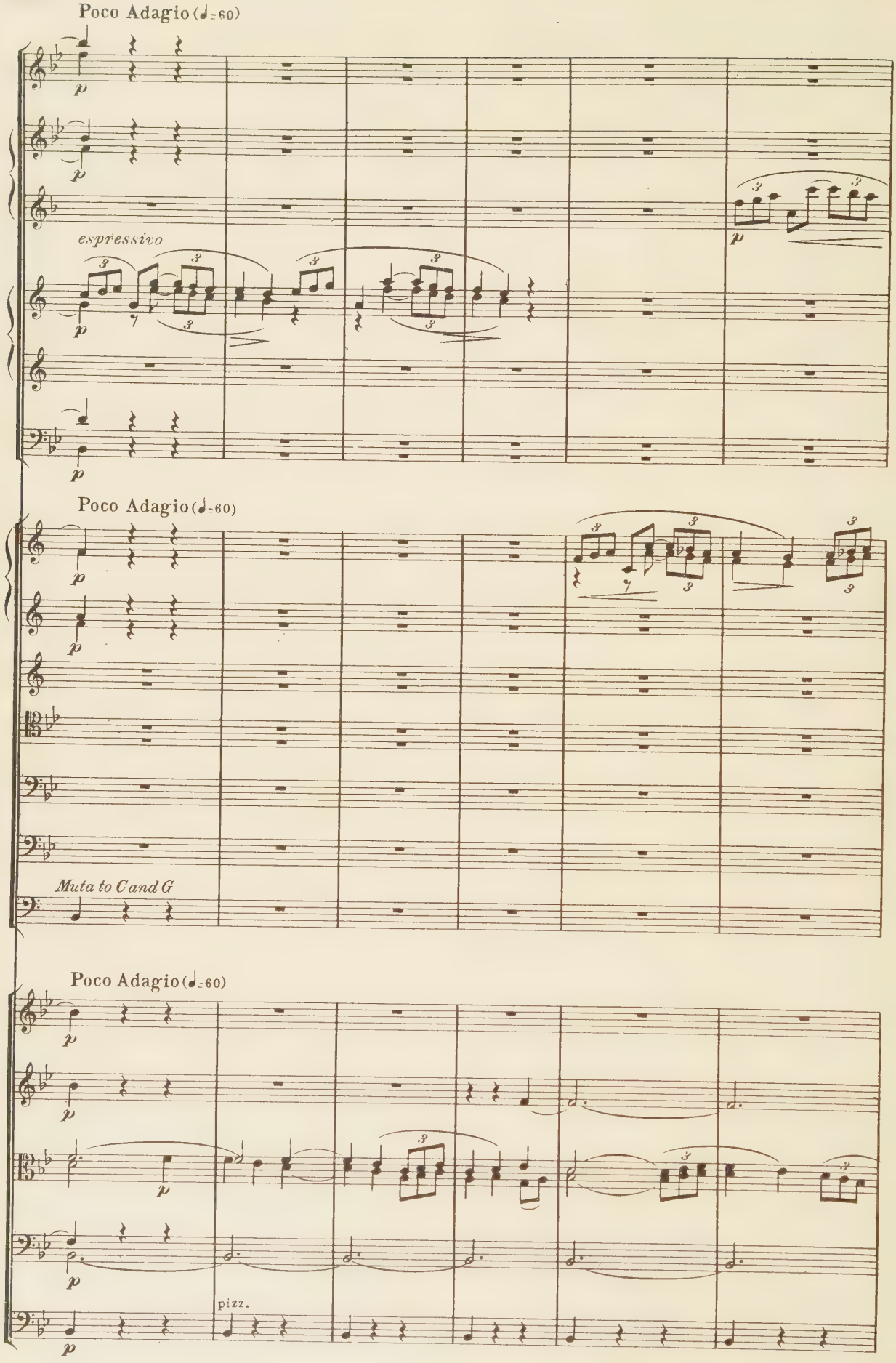


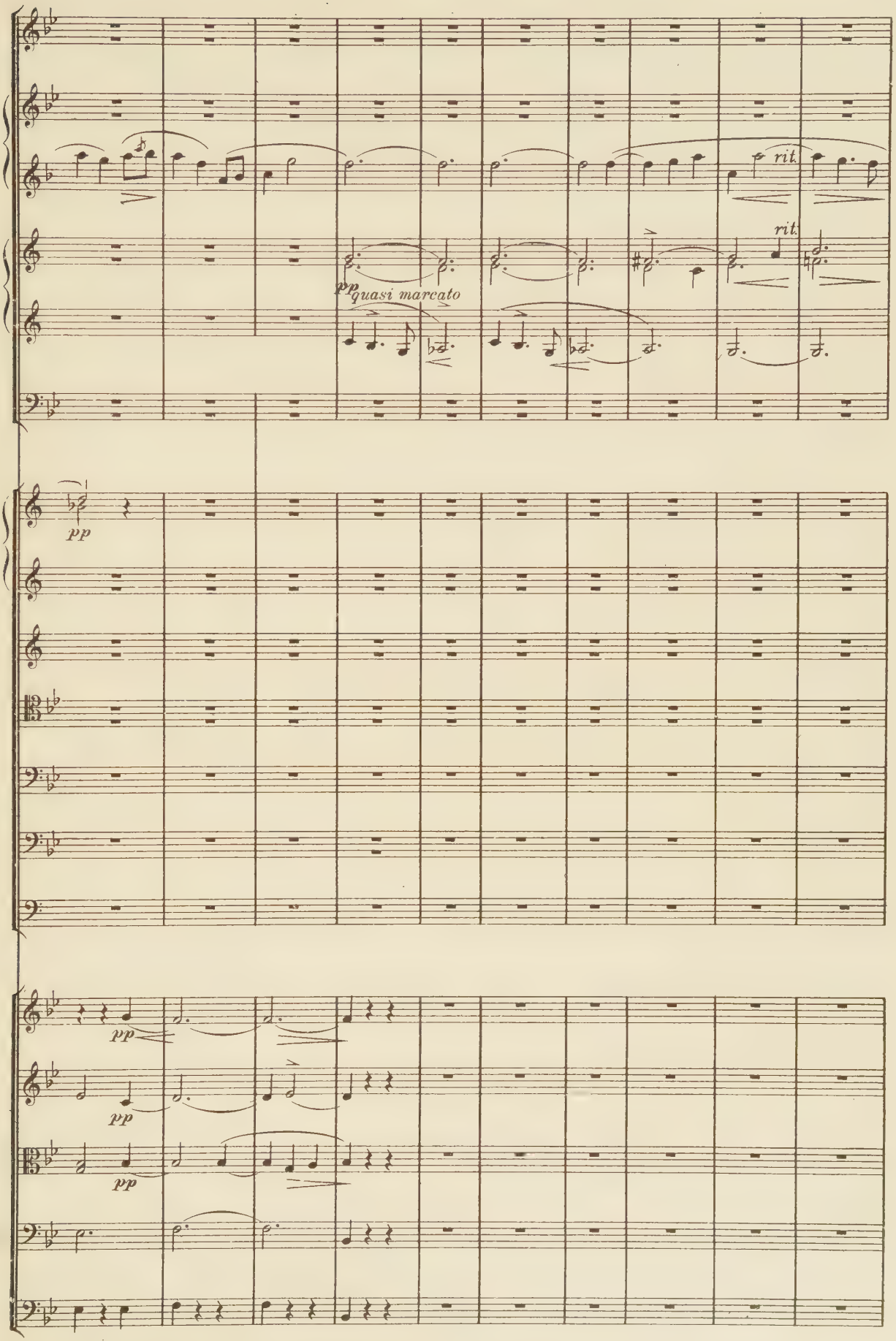

mf
cresc.

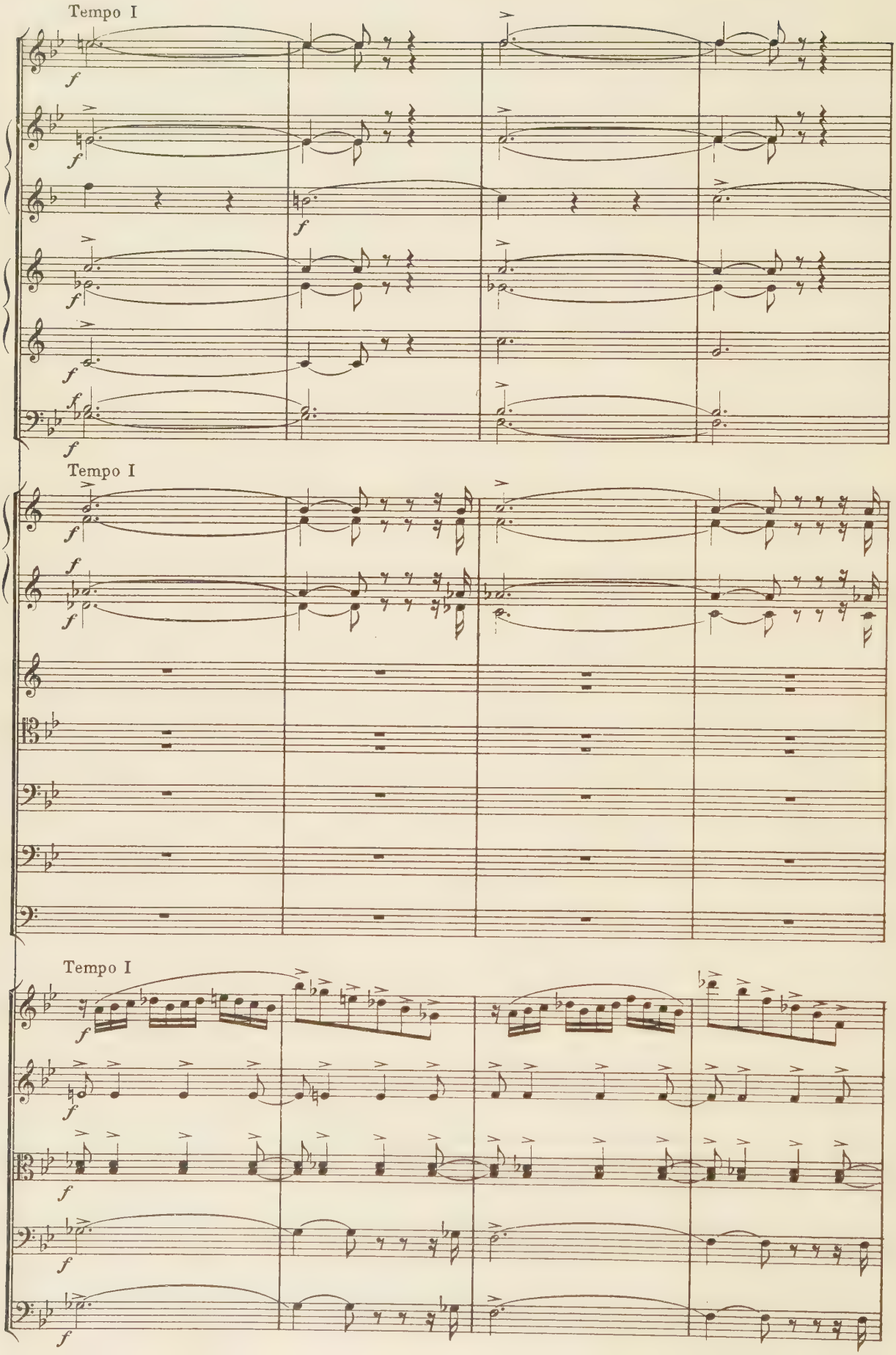

a2
mf

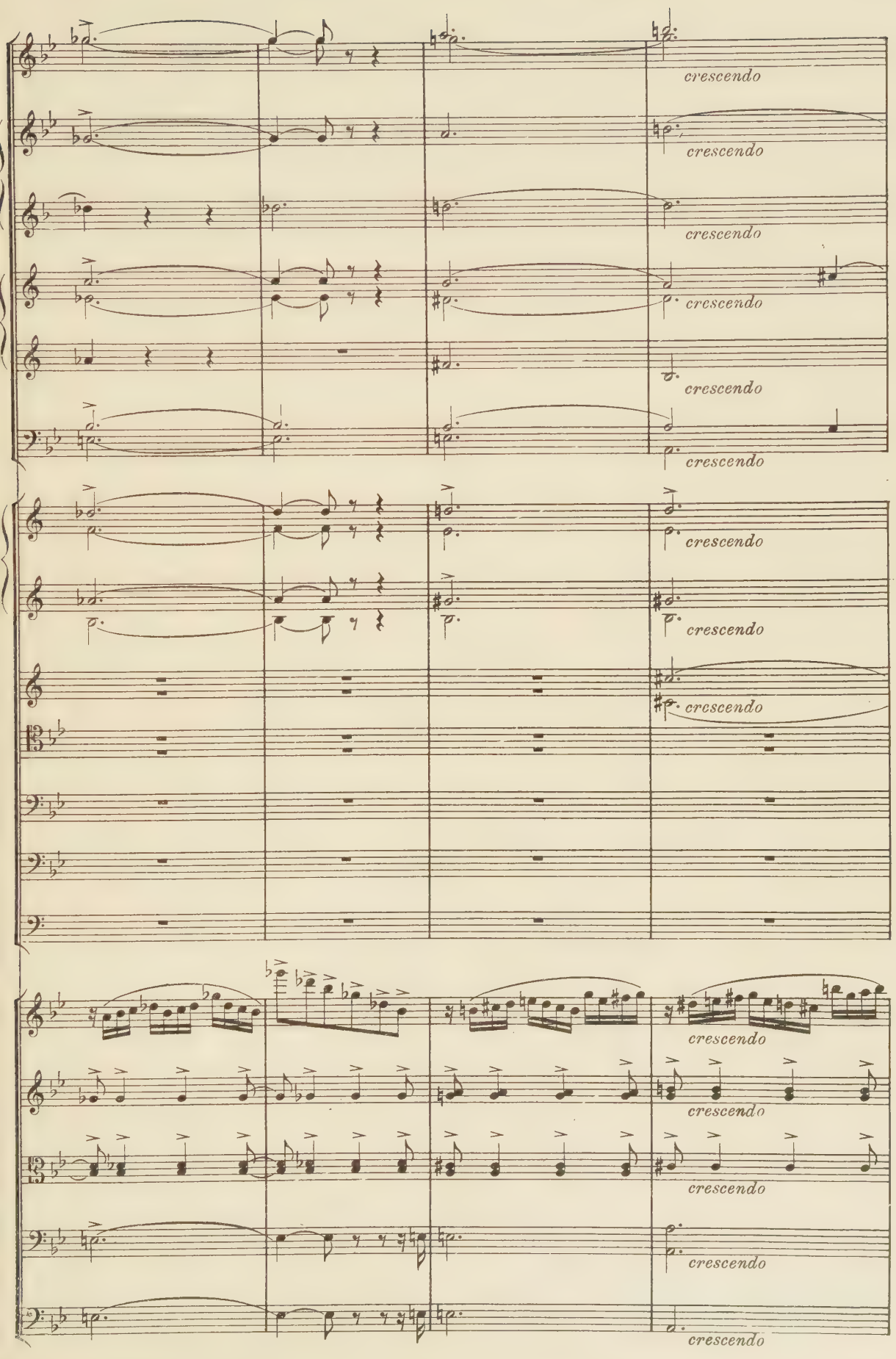

Più mosso(♩=138)
a 2
Più mosso(♩=138)
Più mosso(♩=138)

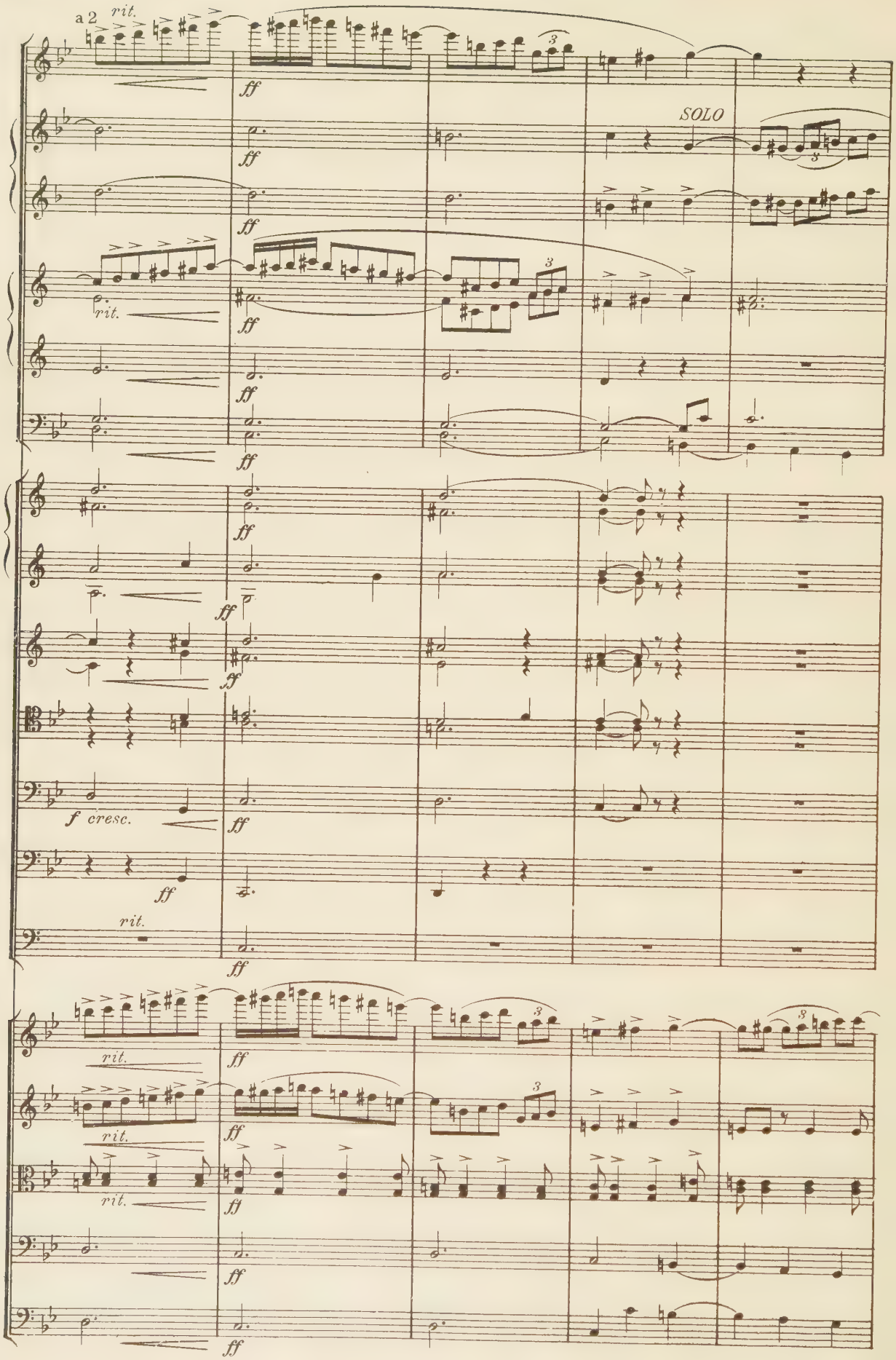

f
sfz
rit.
p

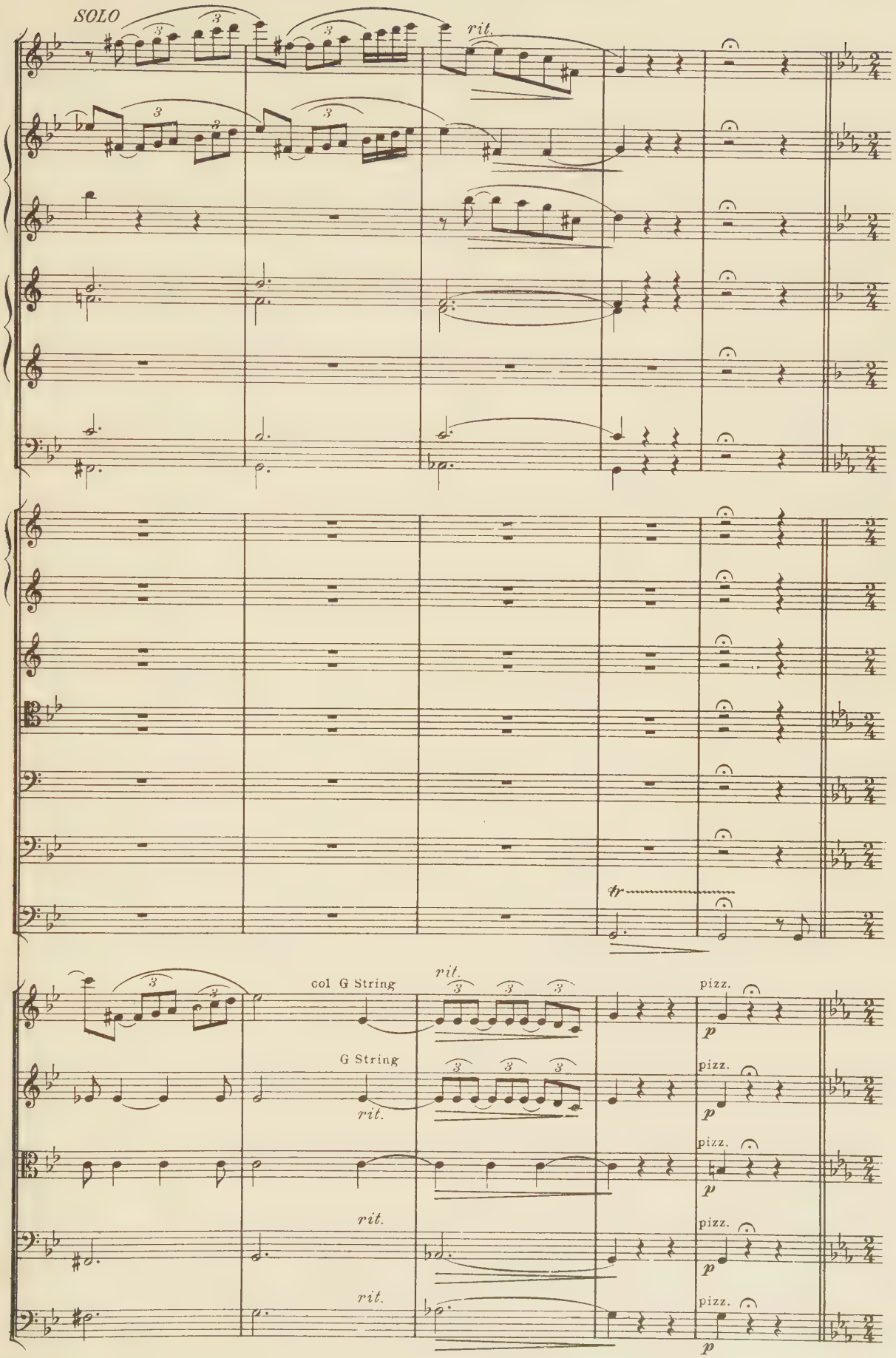

Poco Adagio (♩=60)
p
espressivo
Poco Adagio (♩=60)
Muta to C and G
Poco Adagio (♩=60)
pizz.

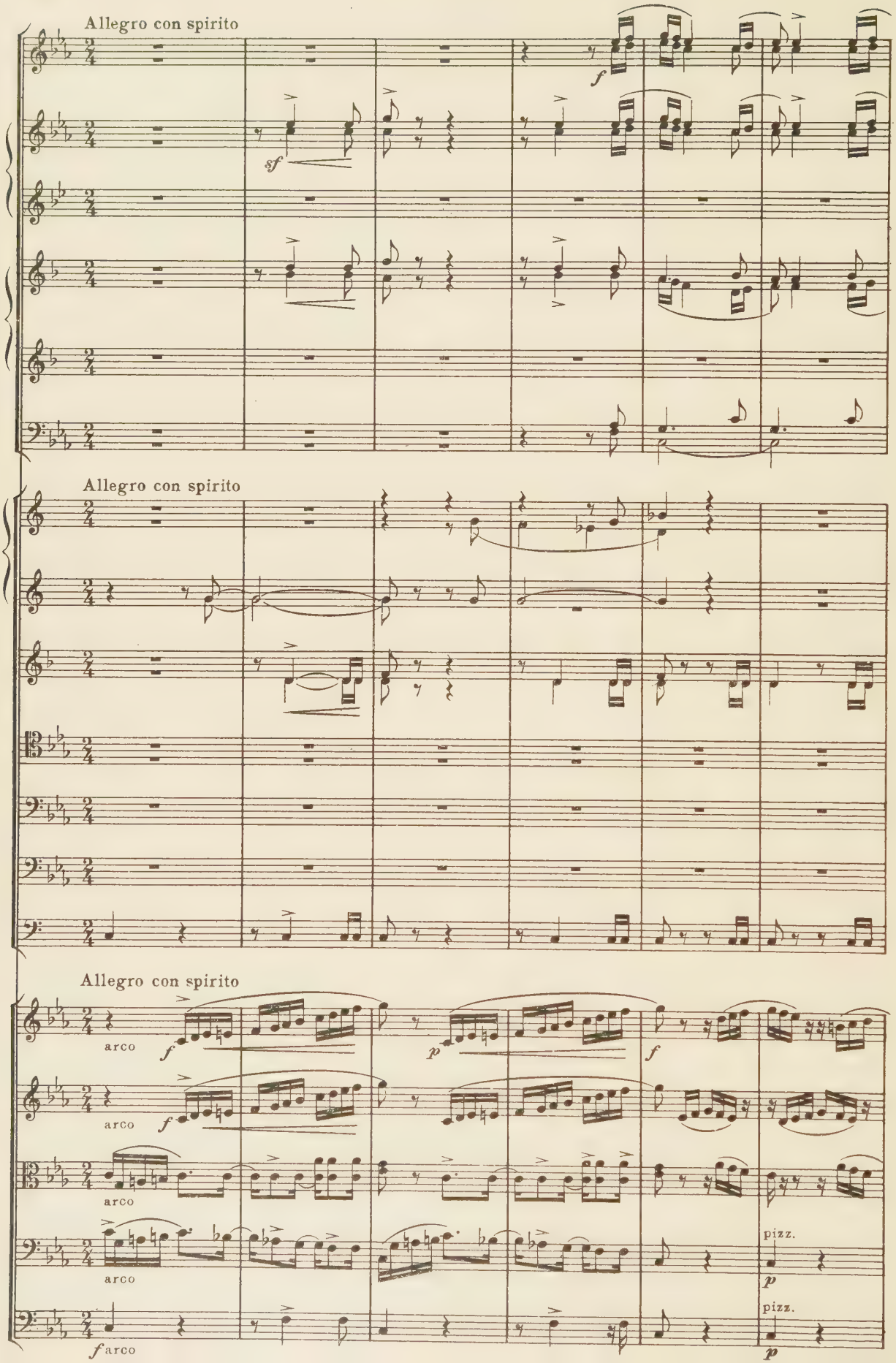

rit.
rit.
pp
quasi marcato
pp
pp
pp
pp
pp

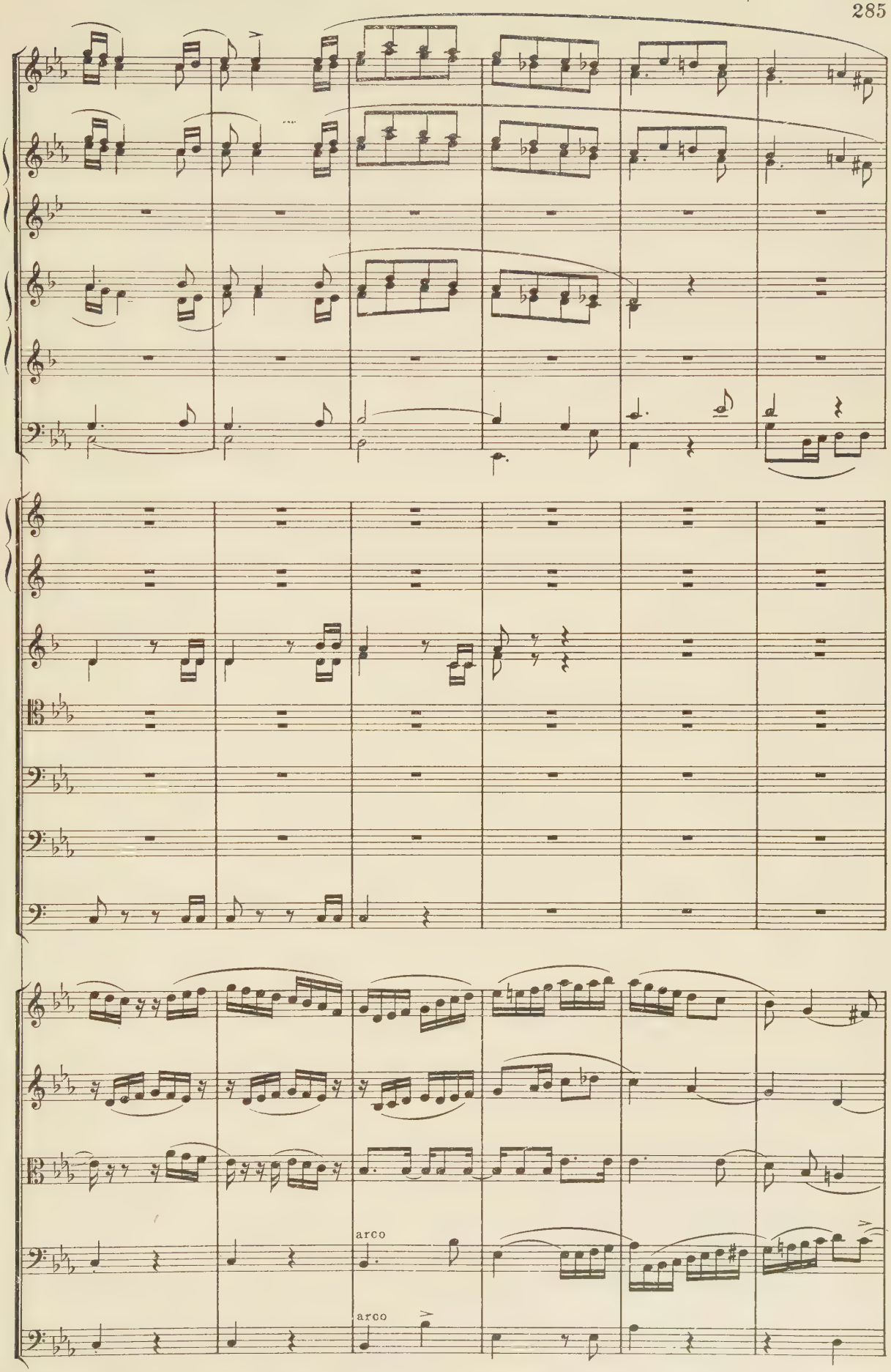

Tempo I
Tempo I
Tempo I

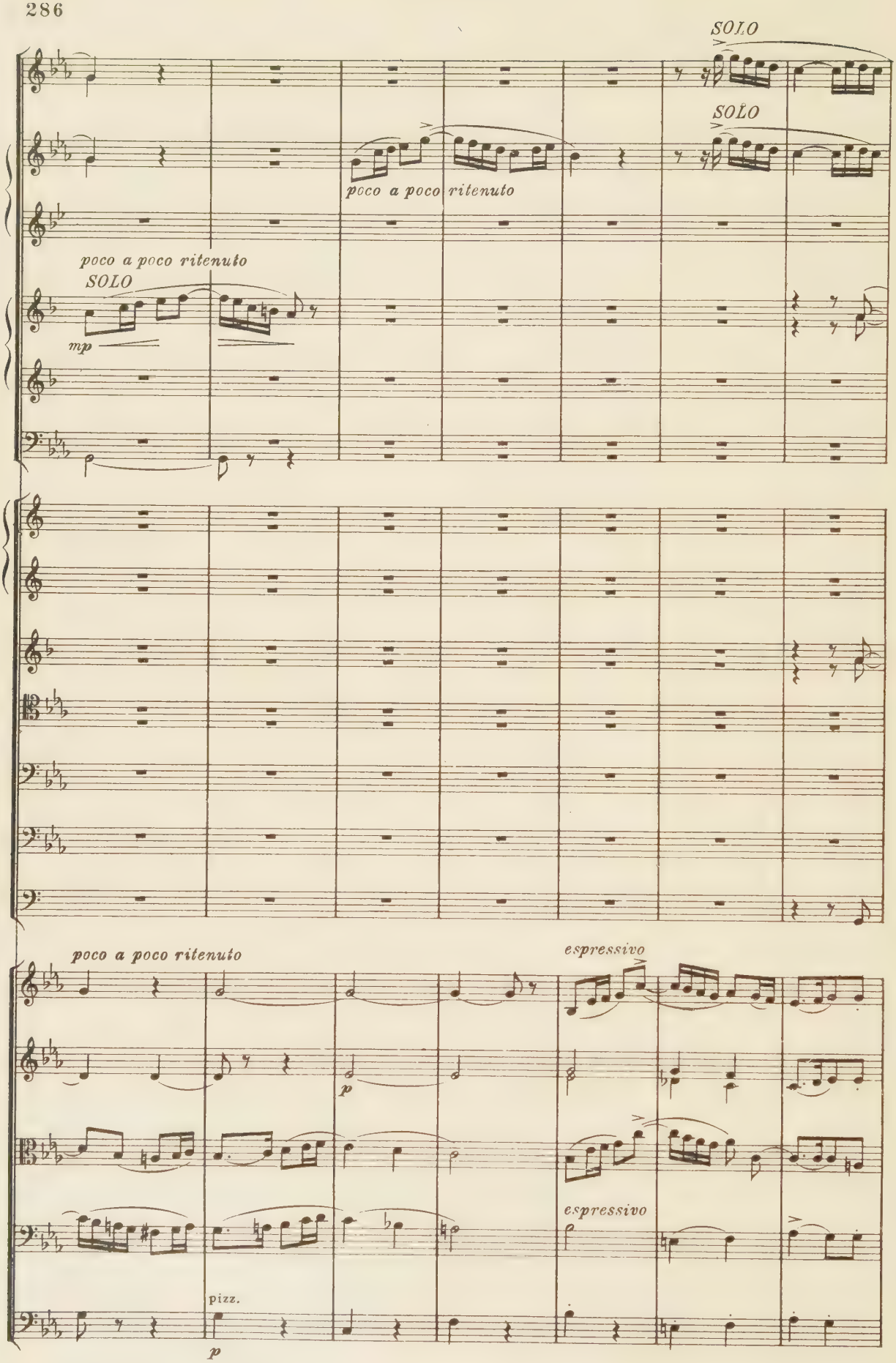

crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo

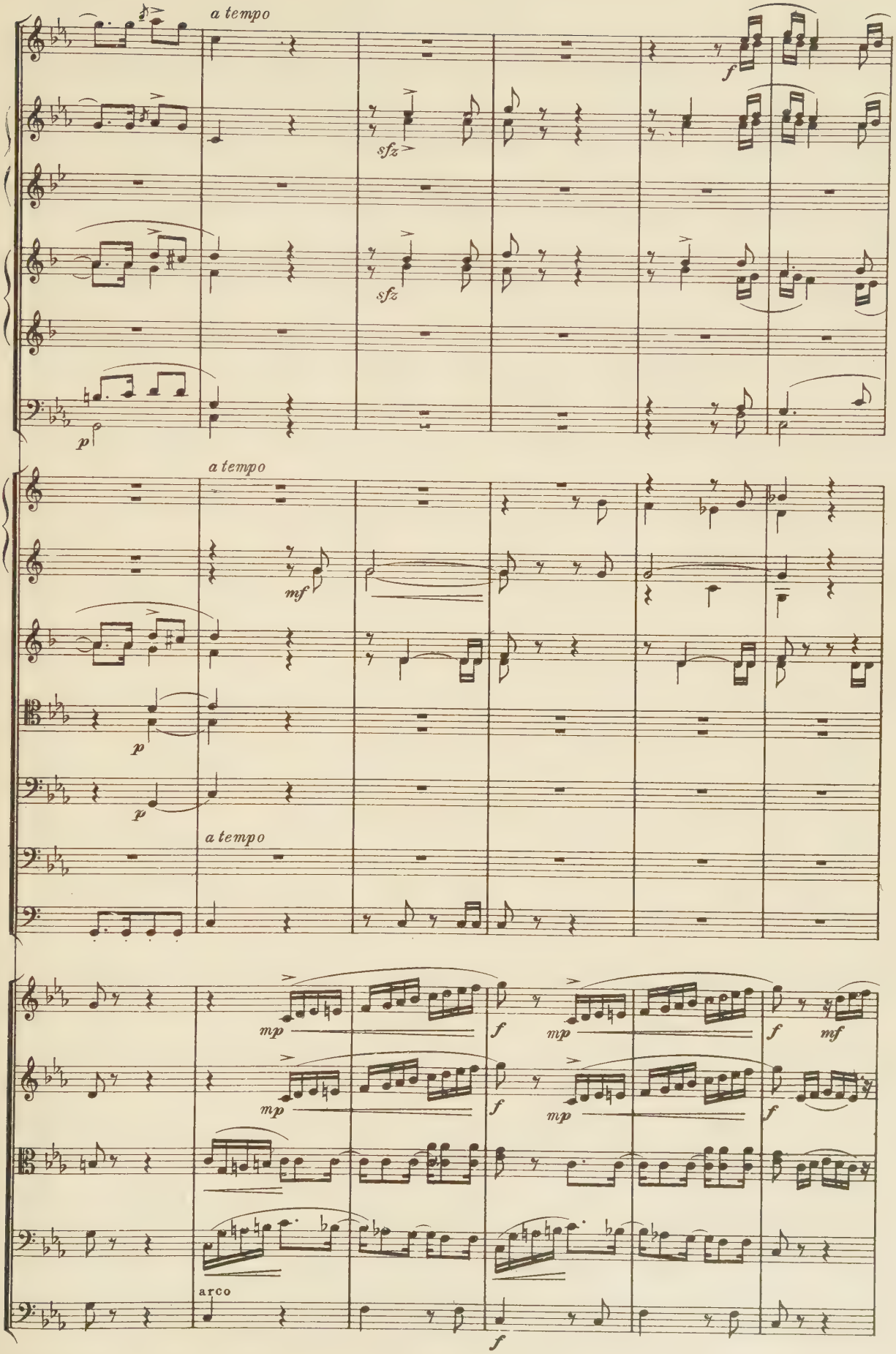

a 2
rit.
ff
SOLO
rit.
f cresc.
ff
rit.

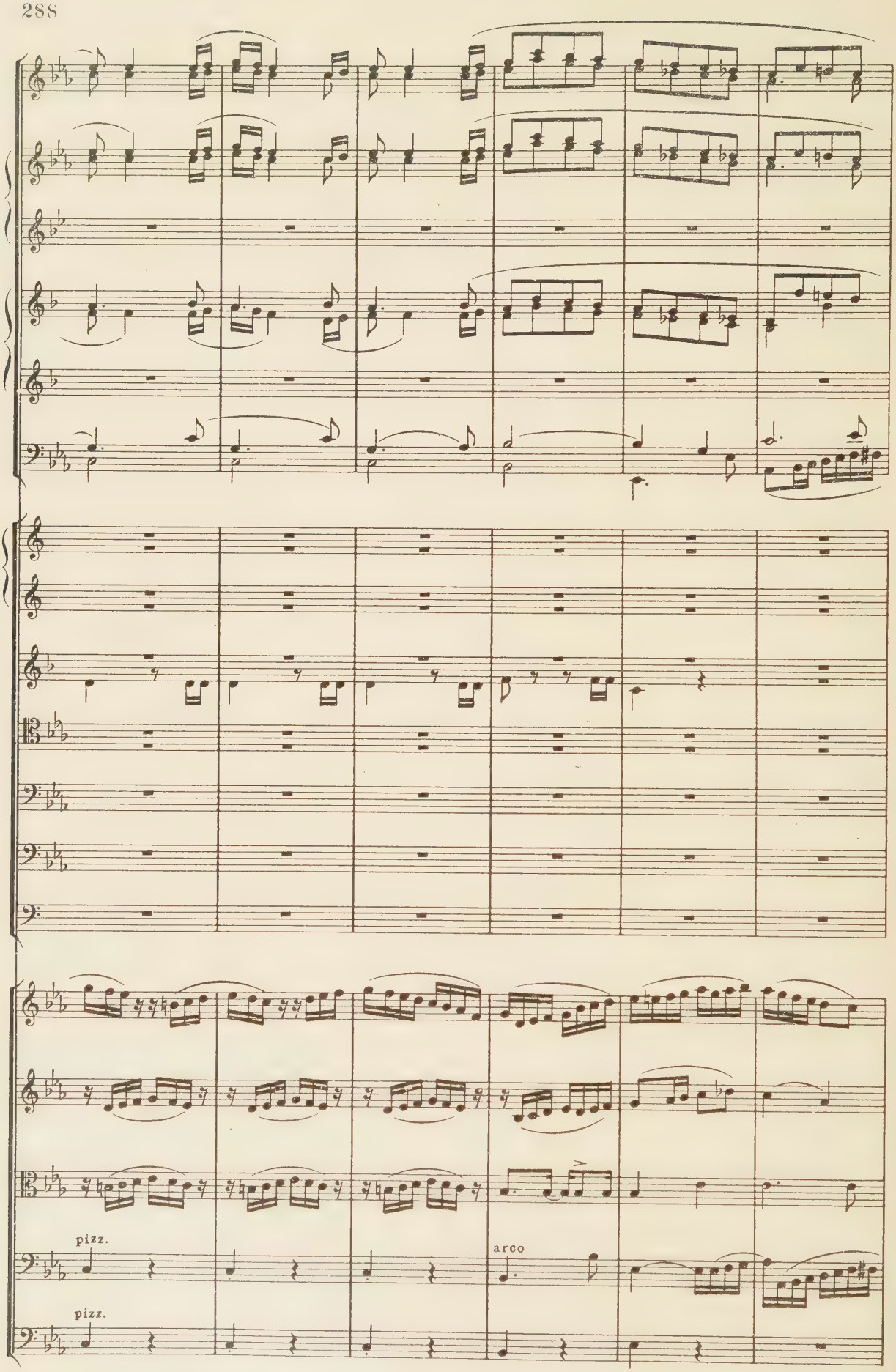

SOLO
rit.
tr
col G String
G String
rit.
pizz.
p

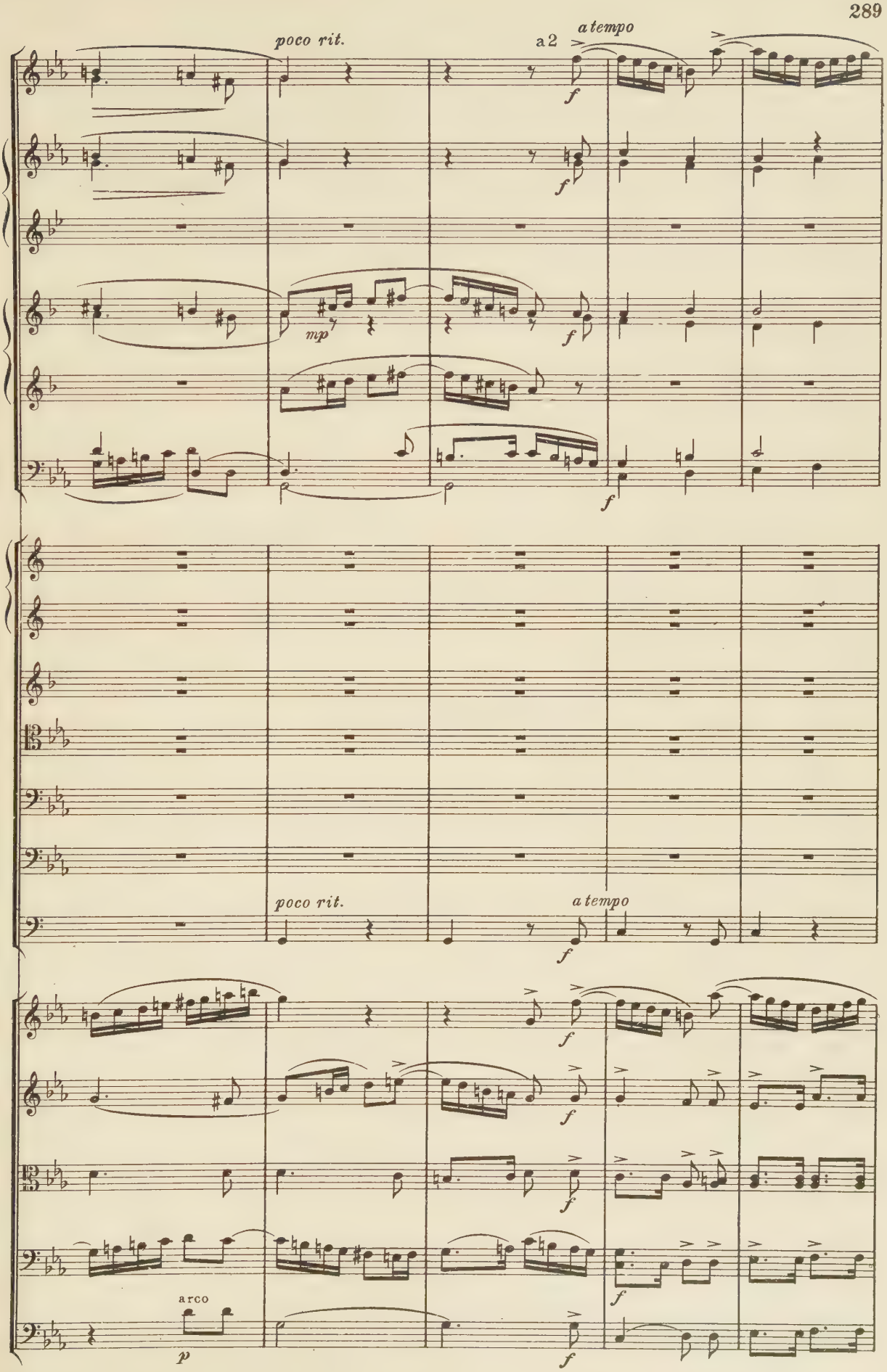

Allegro con spirito
f
sf
Allegro con spirito
Allegro con spirito
arco
f
p
f
arco
f
arco
arco
pizz.
p
pizz.
p
f arco


arco
arco


SOLO
SOLO
poco a poco ritenuto
poco a poco ritenuto
SOLO
mp
poco a poco ritenuto
espressivo
p
espressivo
pizz.
p


a tempo
sfz
sfz
p
f
a tempo
mf
p
p
a tempo
mp
f
mp
f
mf
mp
f
mp
f
arco
f


pizz.
pizz.
arco


poco rit.
a2
a tempo
f
mp
poco rit.
a tempo
arco
p

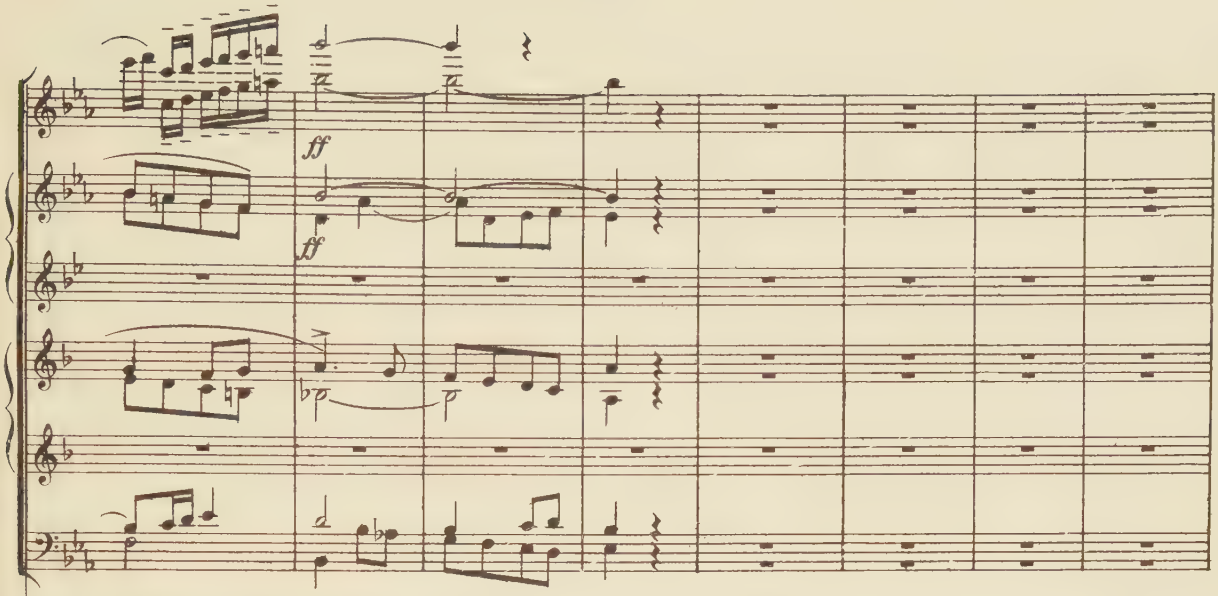
crescendo e accelerando

crescendo e accelerando

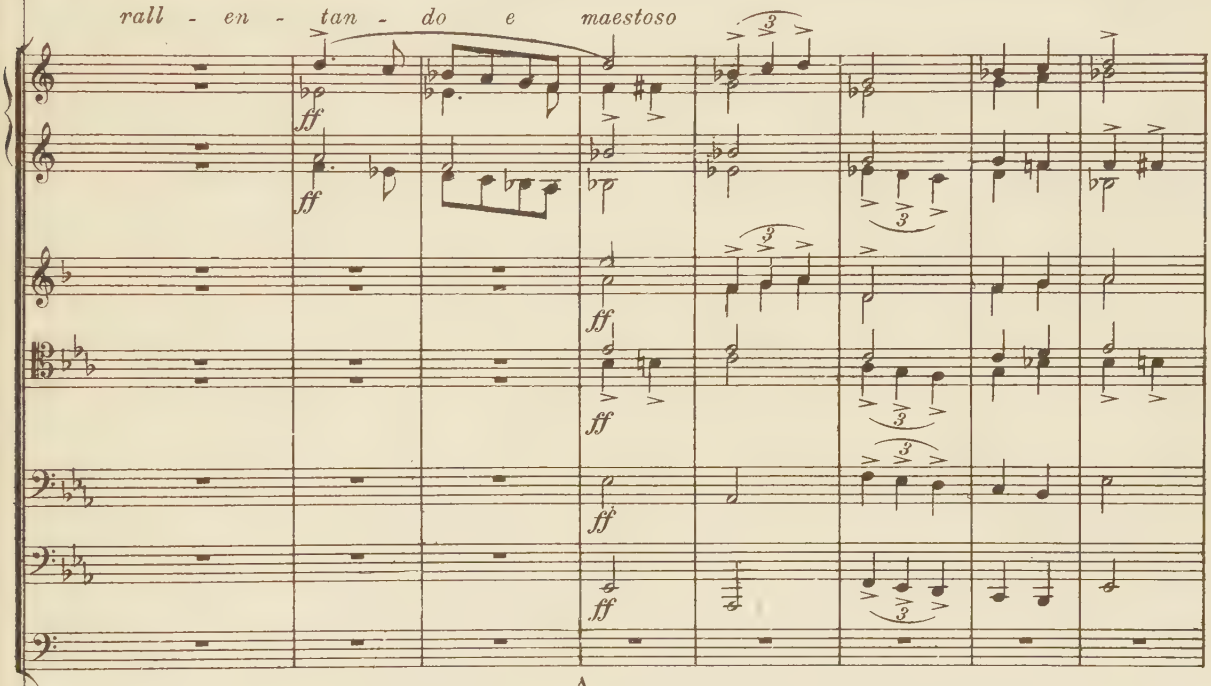
crescendo e accelerando

A

rall - en - tan - do e maestoso

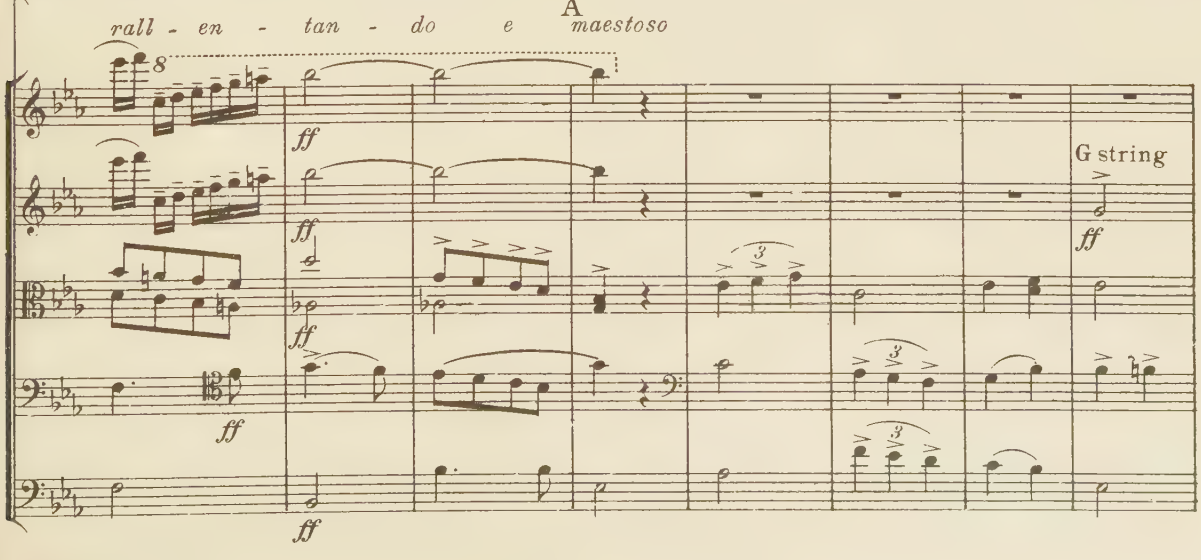


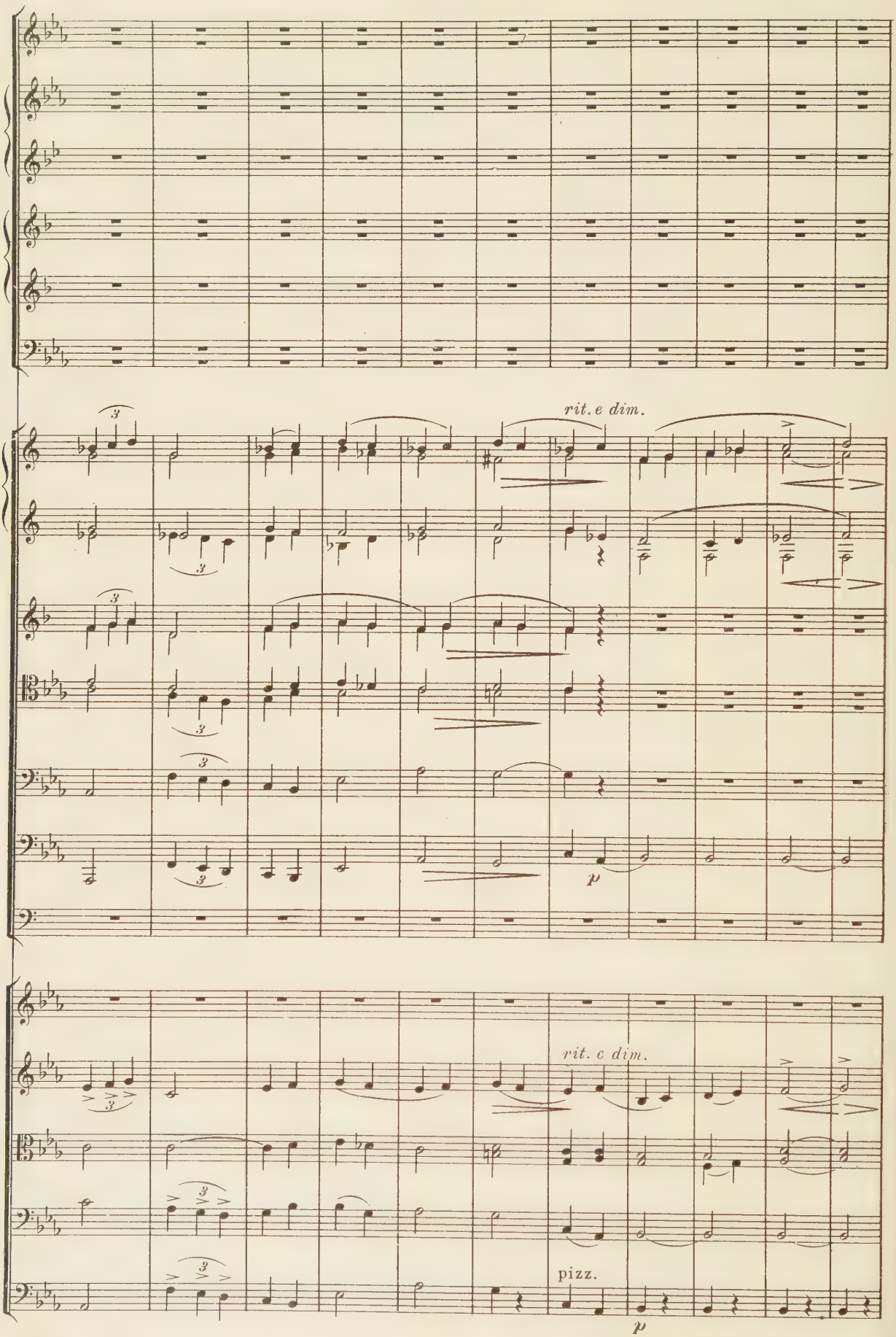
rall - en - tan - do e maestoso



A

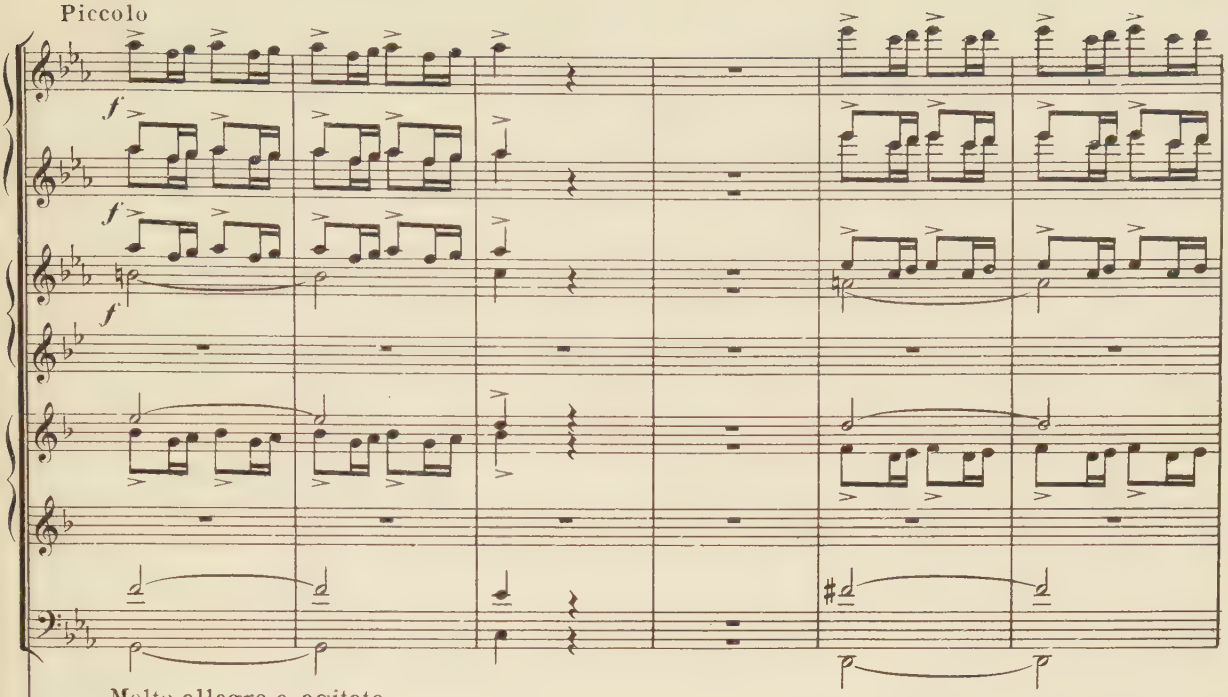
rall - en - tan - do e maestoso



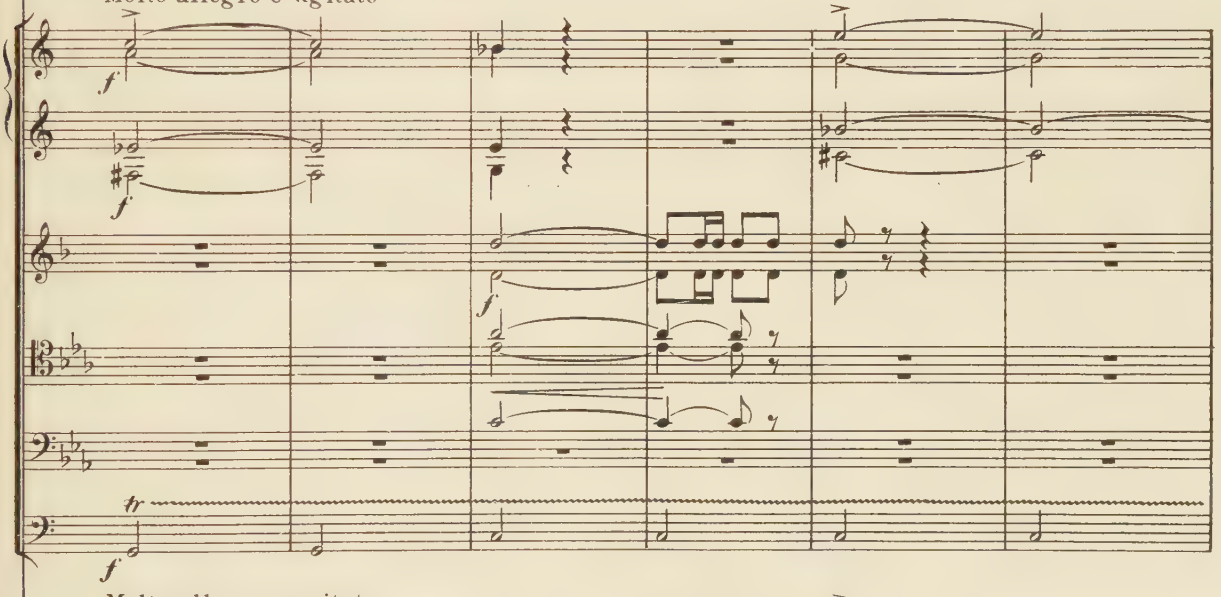

rit. e dim.
p
rit. e dim.
pizz.
p

Molto allegro e agitato

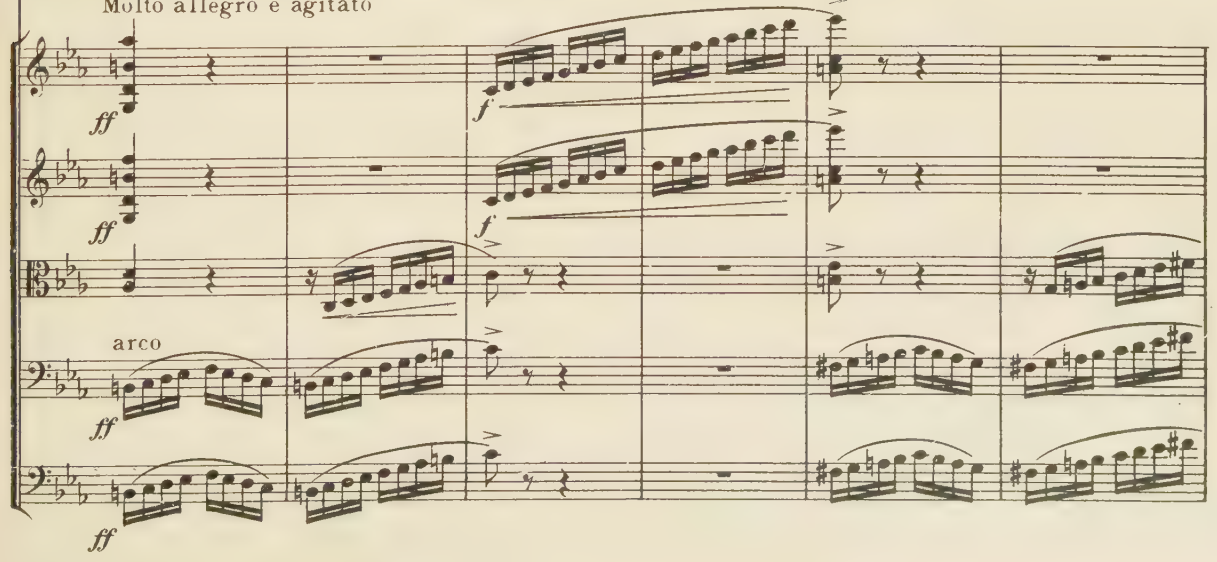
Piccolo

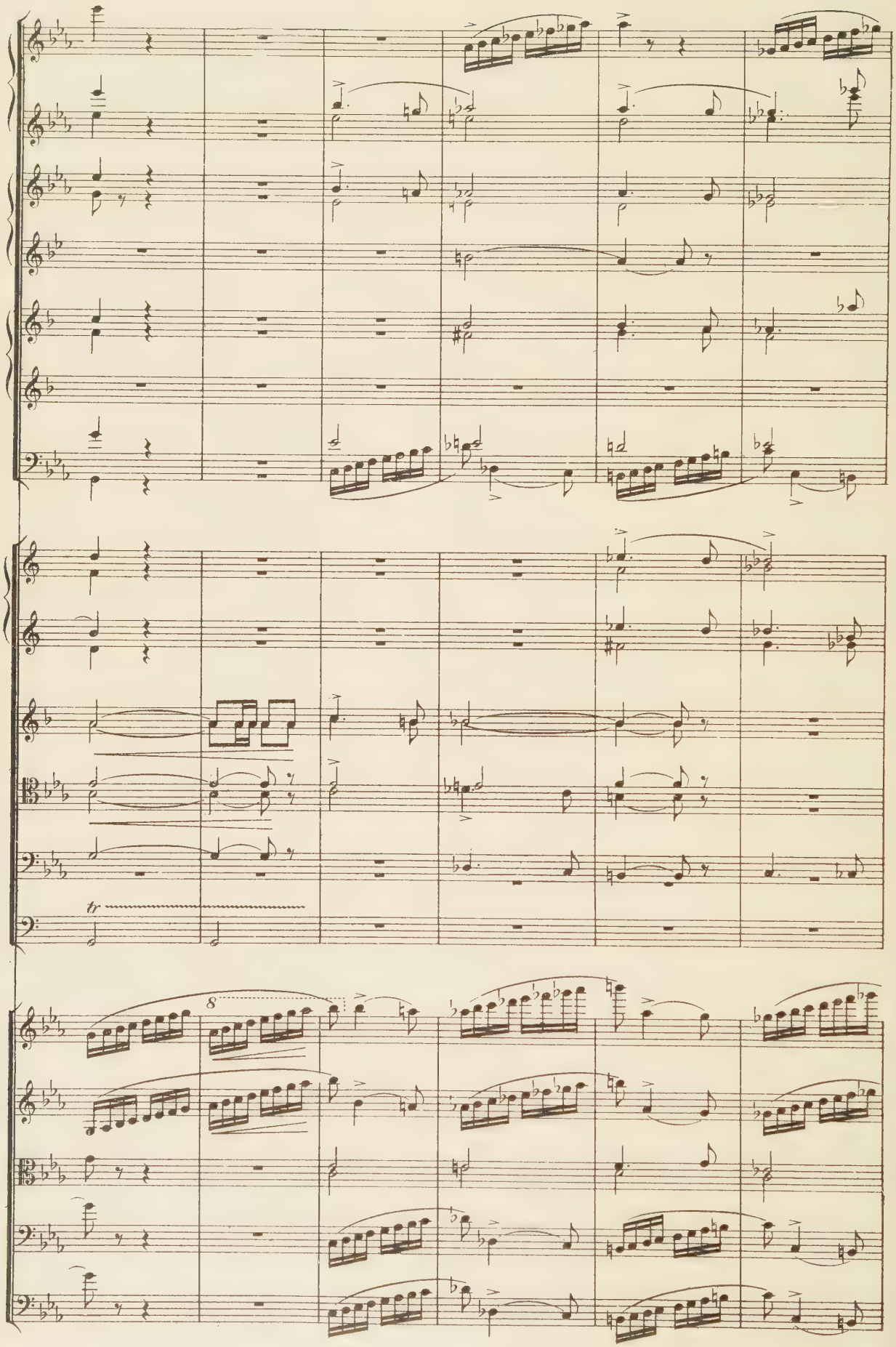


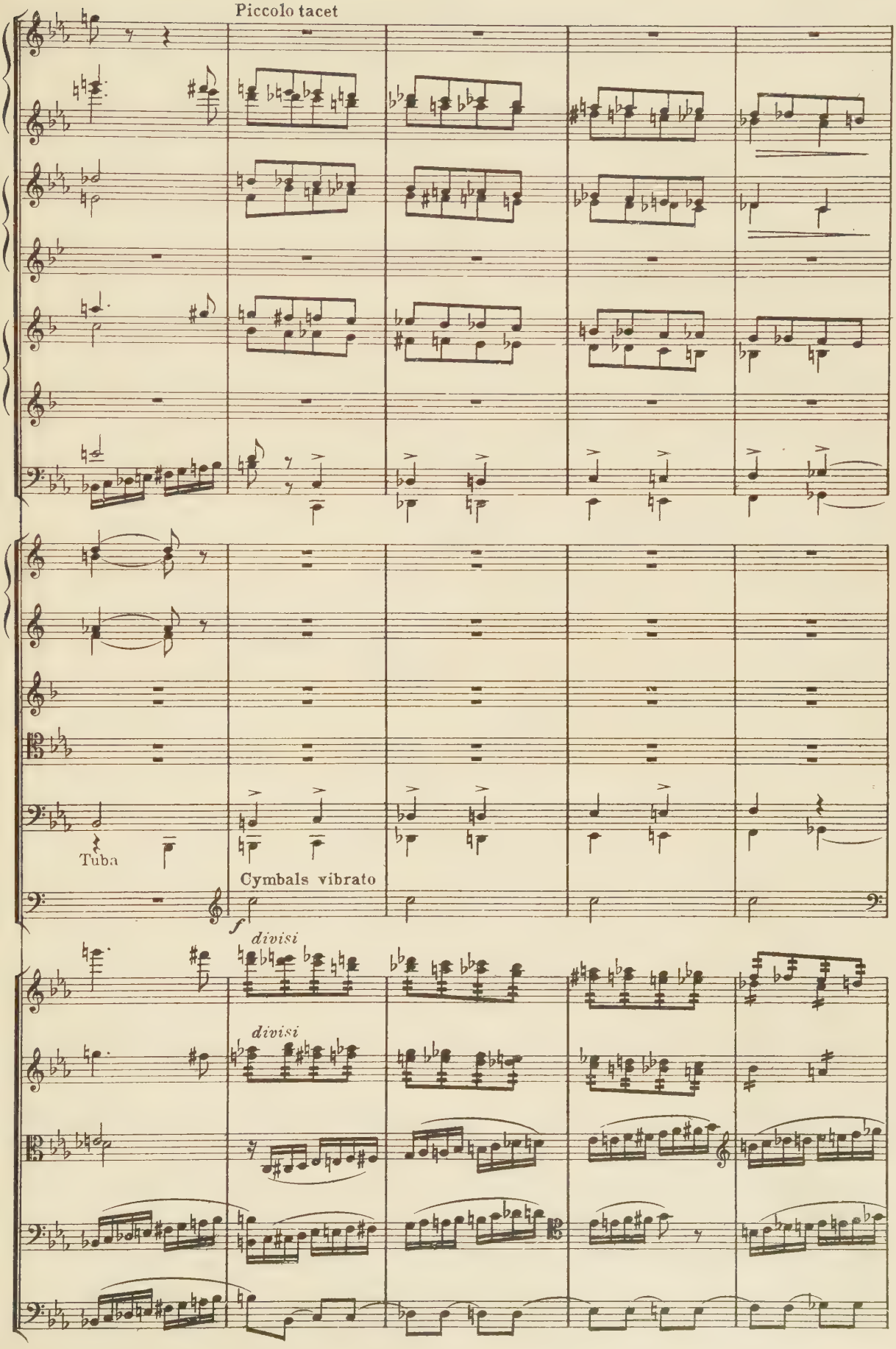
Molto allegro e agitato

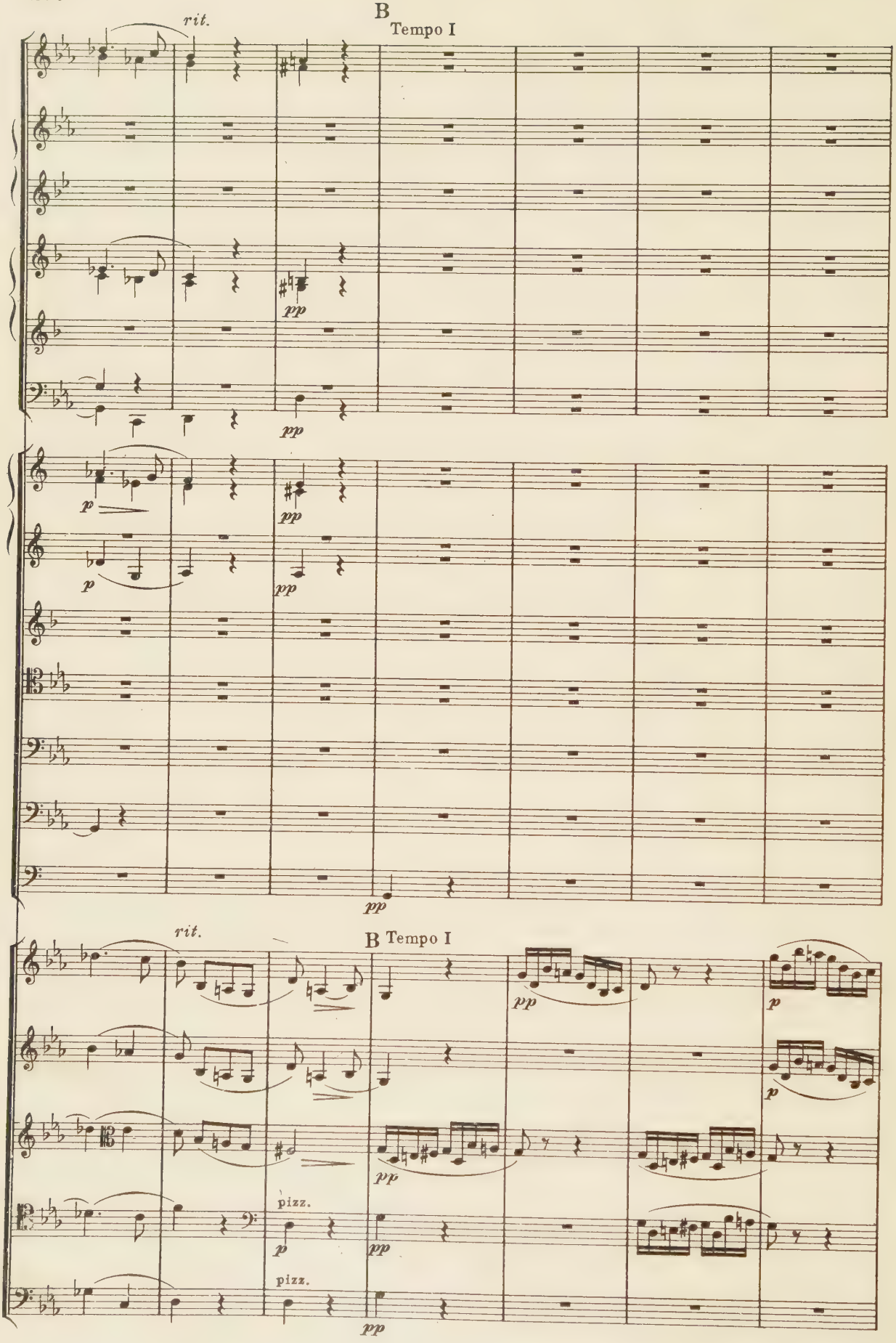


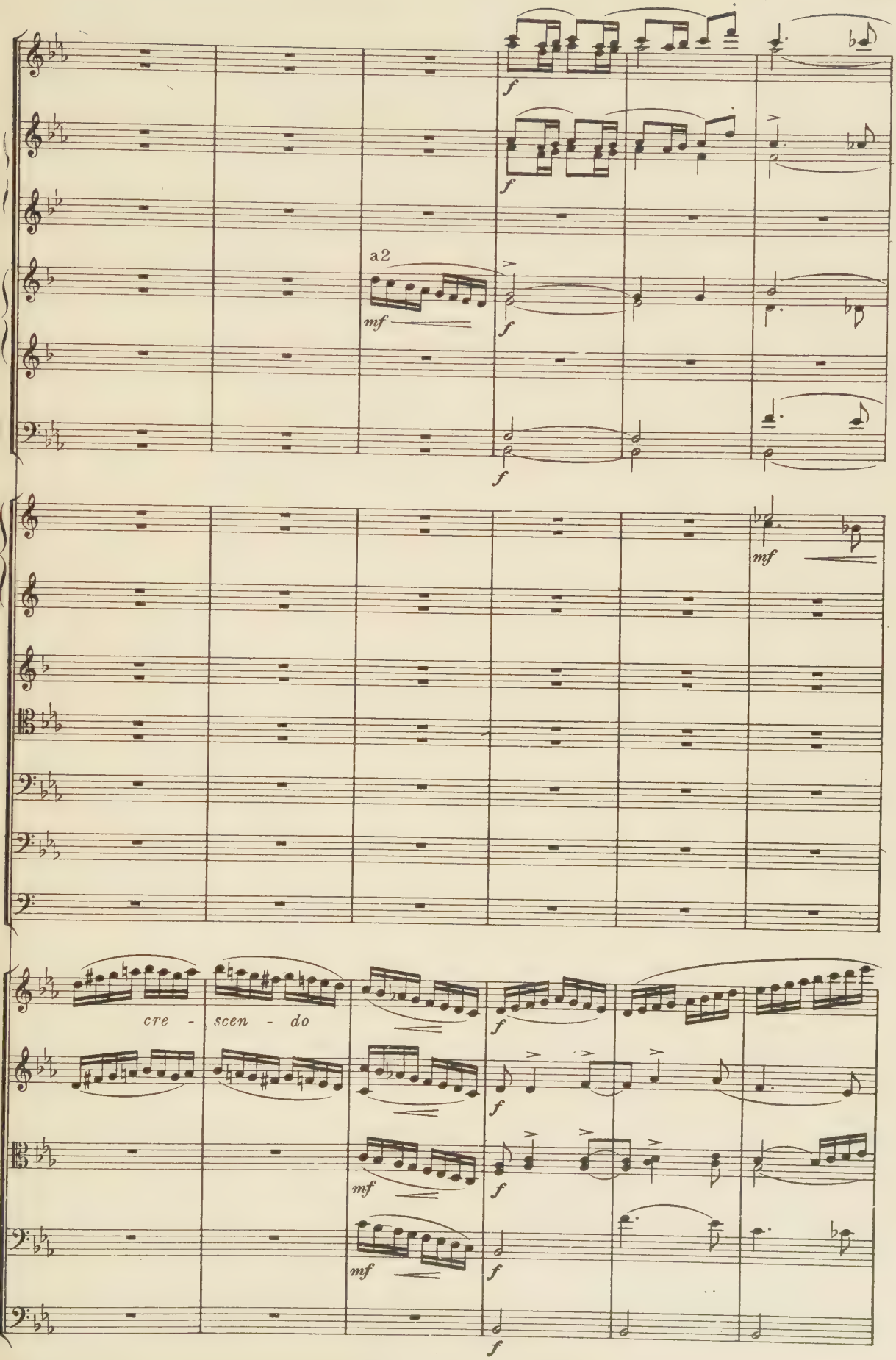
Molto allegro e agitato

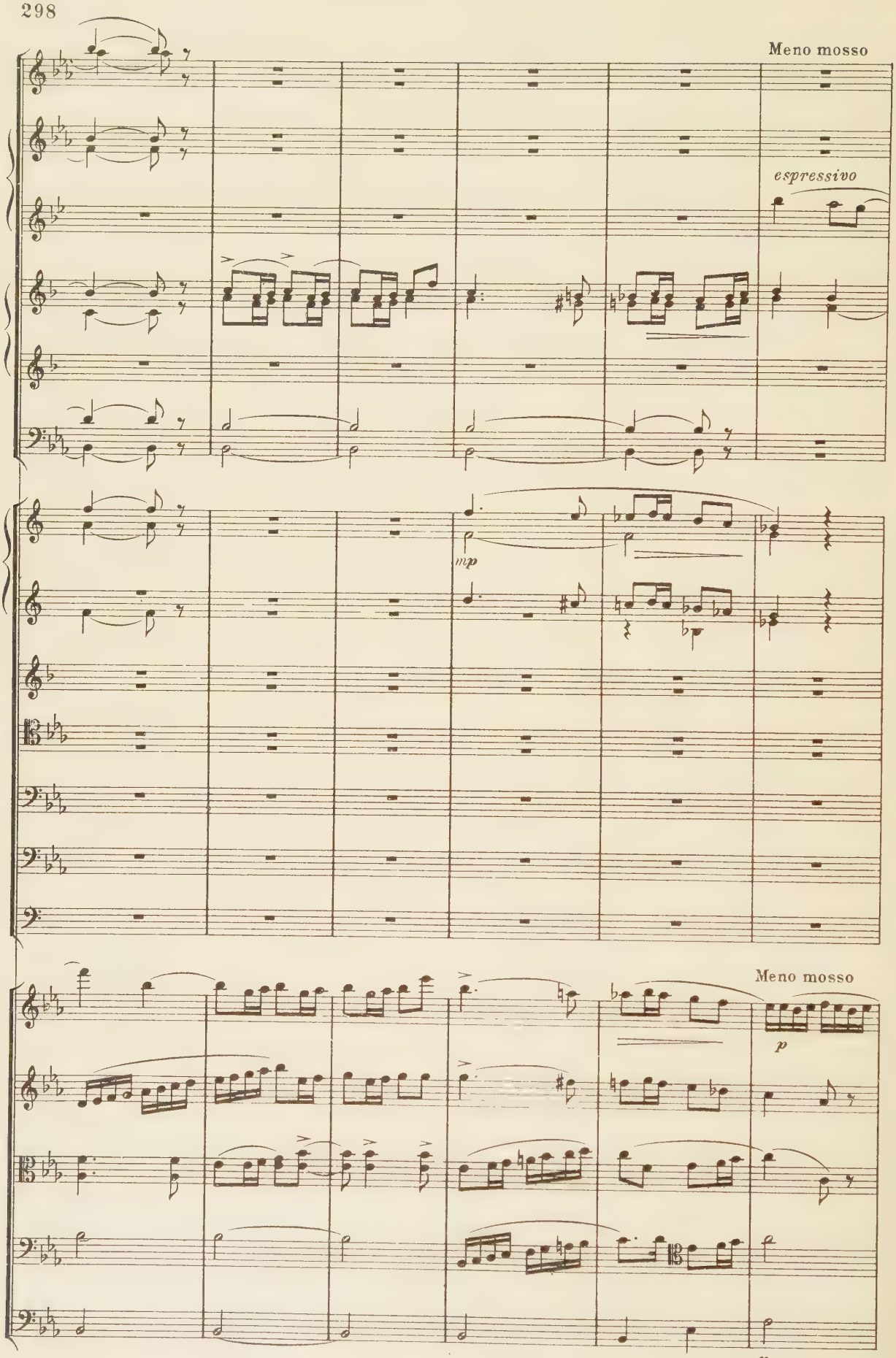


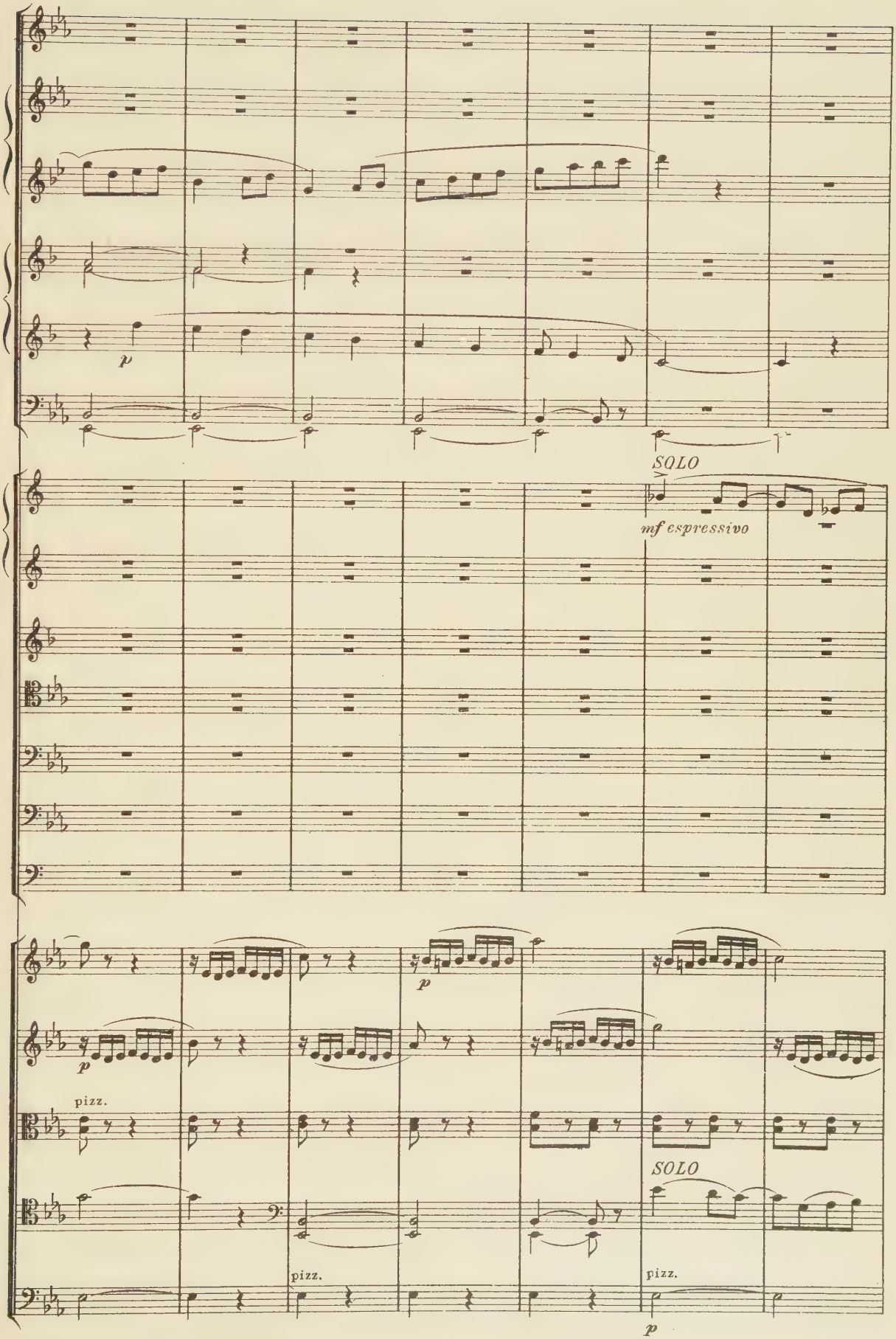

tr
8

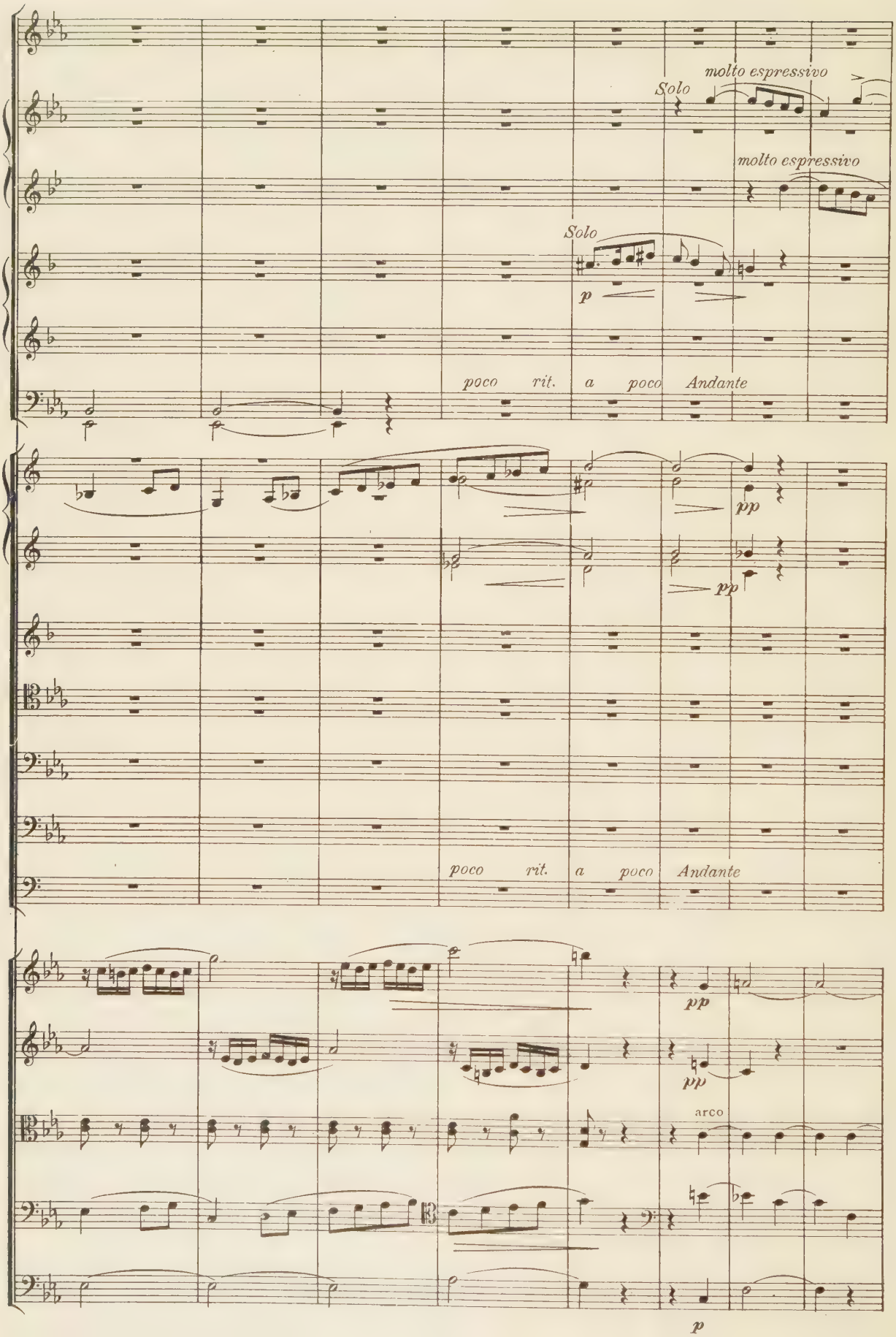

Piccolo tacet
Tuba
Cymbals vibrato
f
divisi
divisi

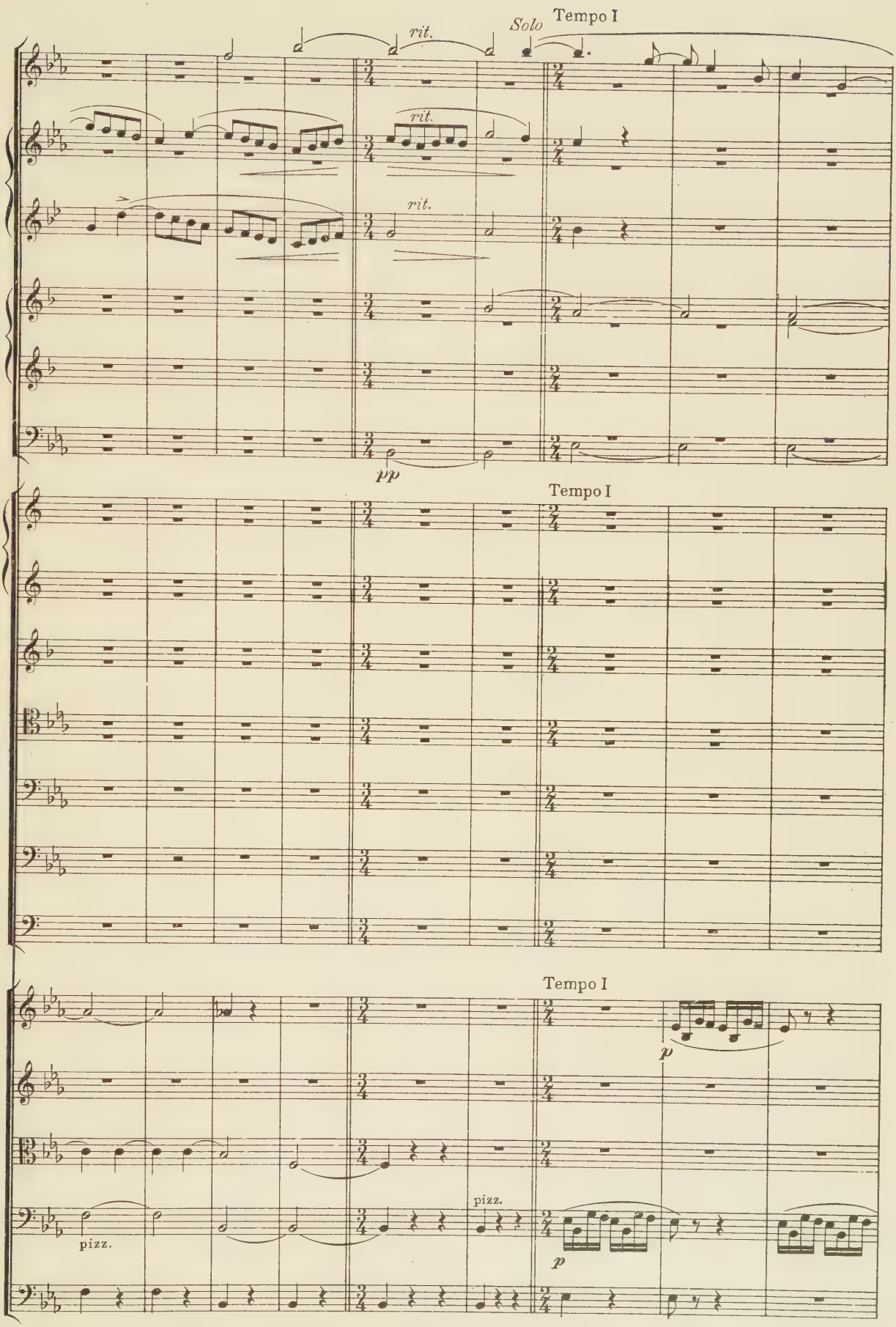

rit.
B
Tempo I
pp
pp
p
p
pp
pp
pp
rit.
B Tempo I
pp
p
p
pp
pizz.
p
pp
pizz.
pp

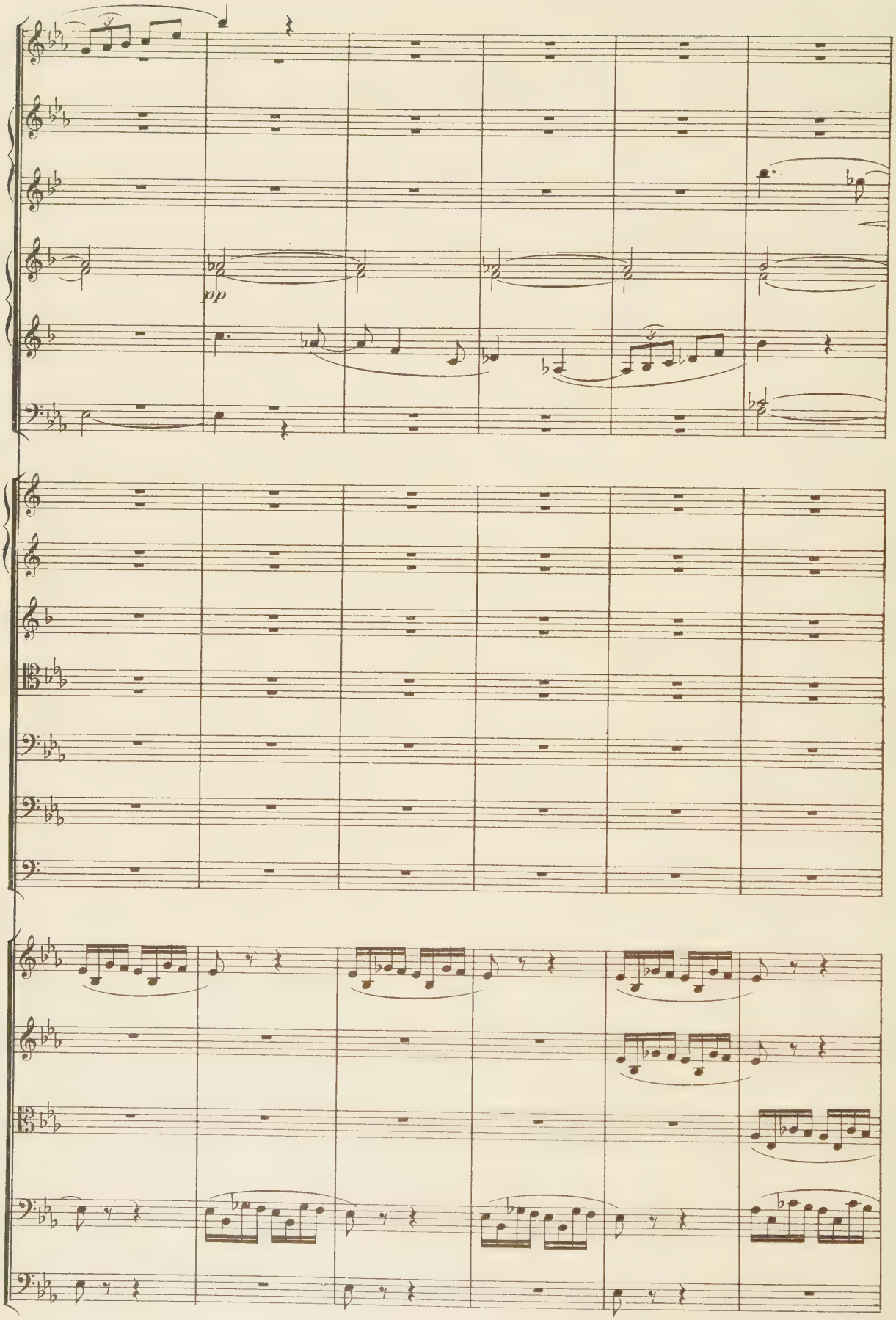

a2
mf
f
cre - scen - do

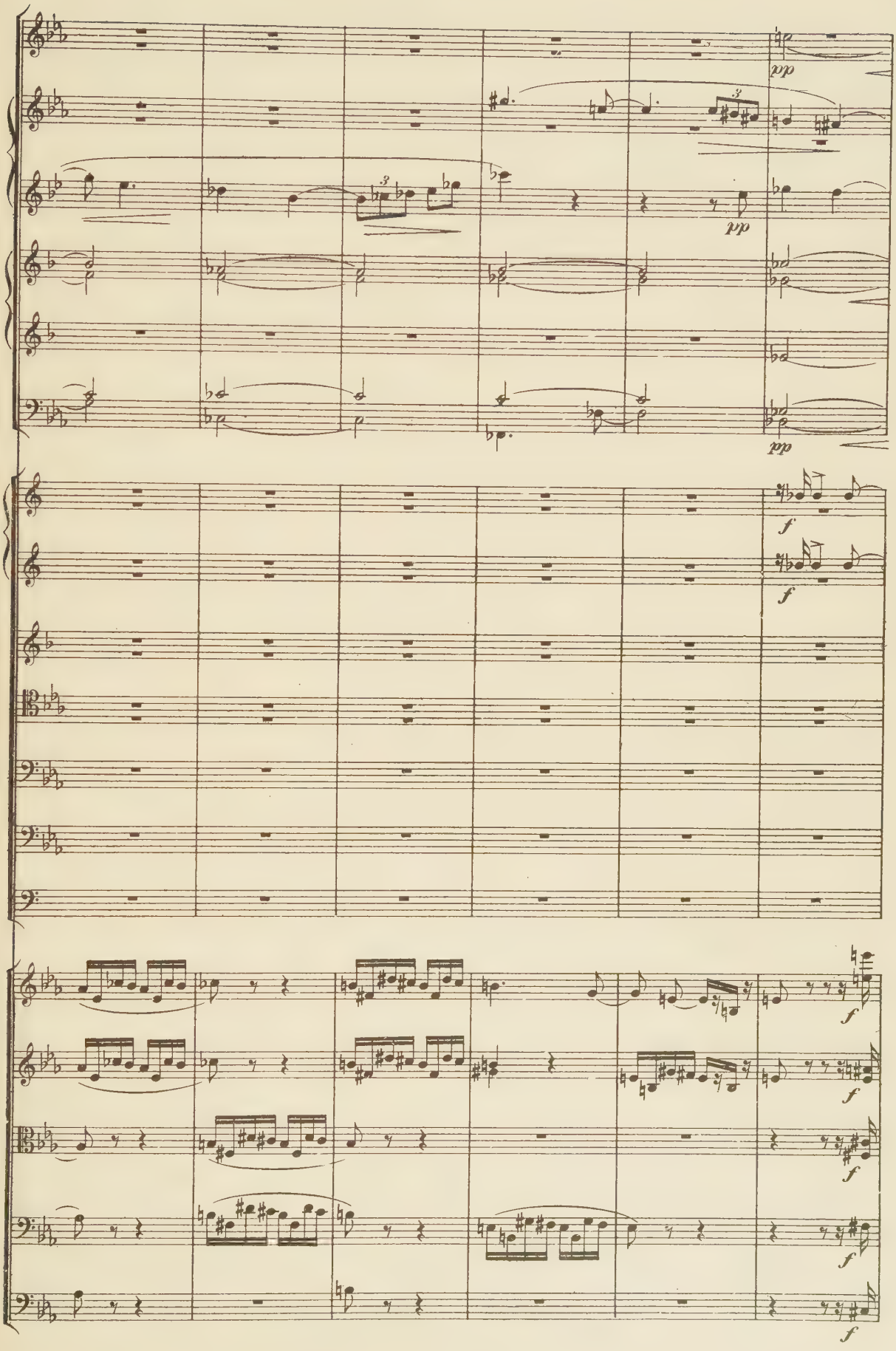

Meno mosso
espressivo
mp
Meno mosso
p
p

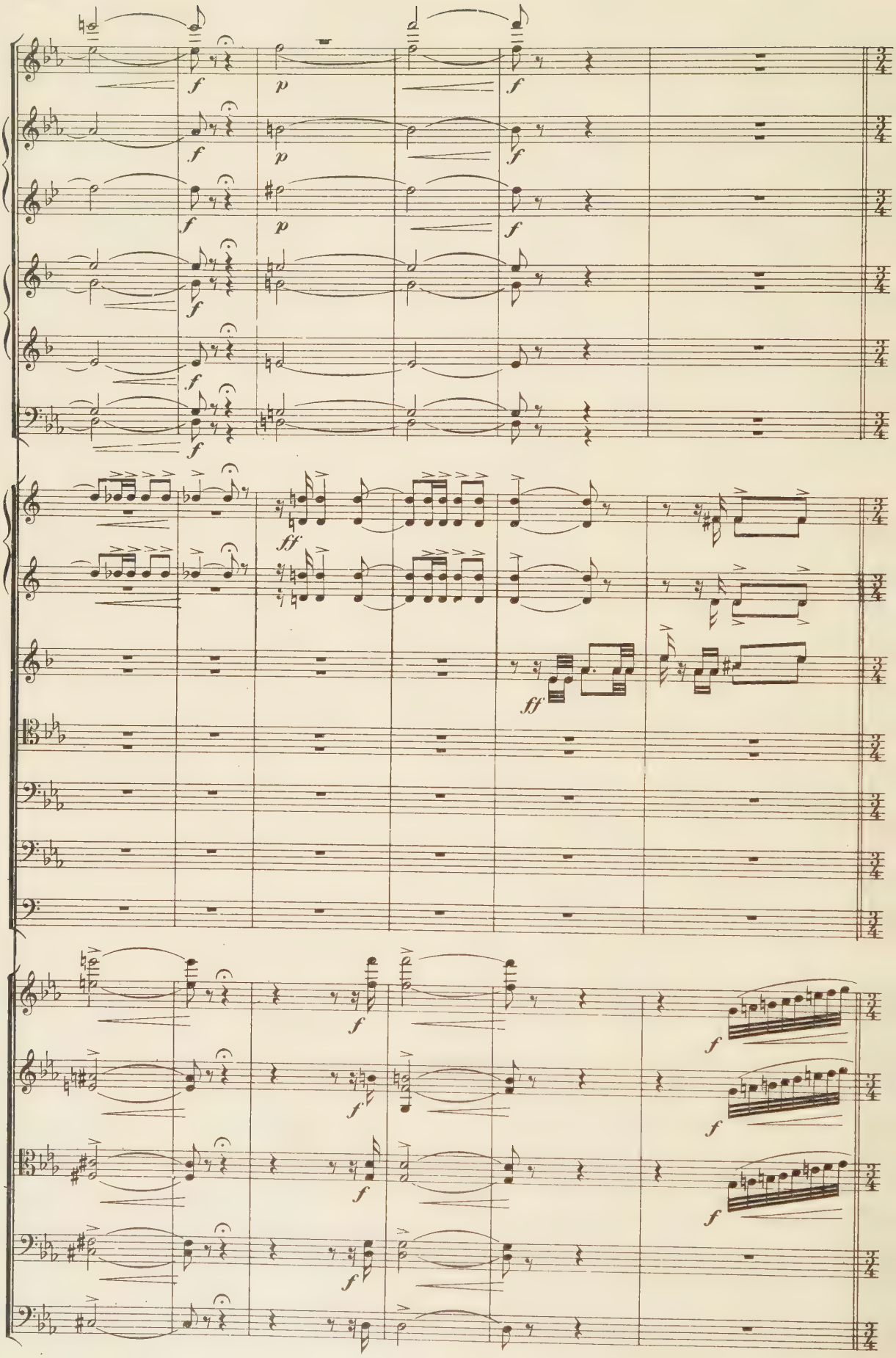

p
SOLO
mf espressivo
p
p
pizz.
SOLO
pizz.
pizz.
p

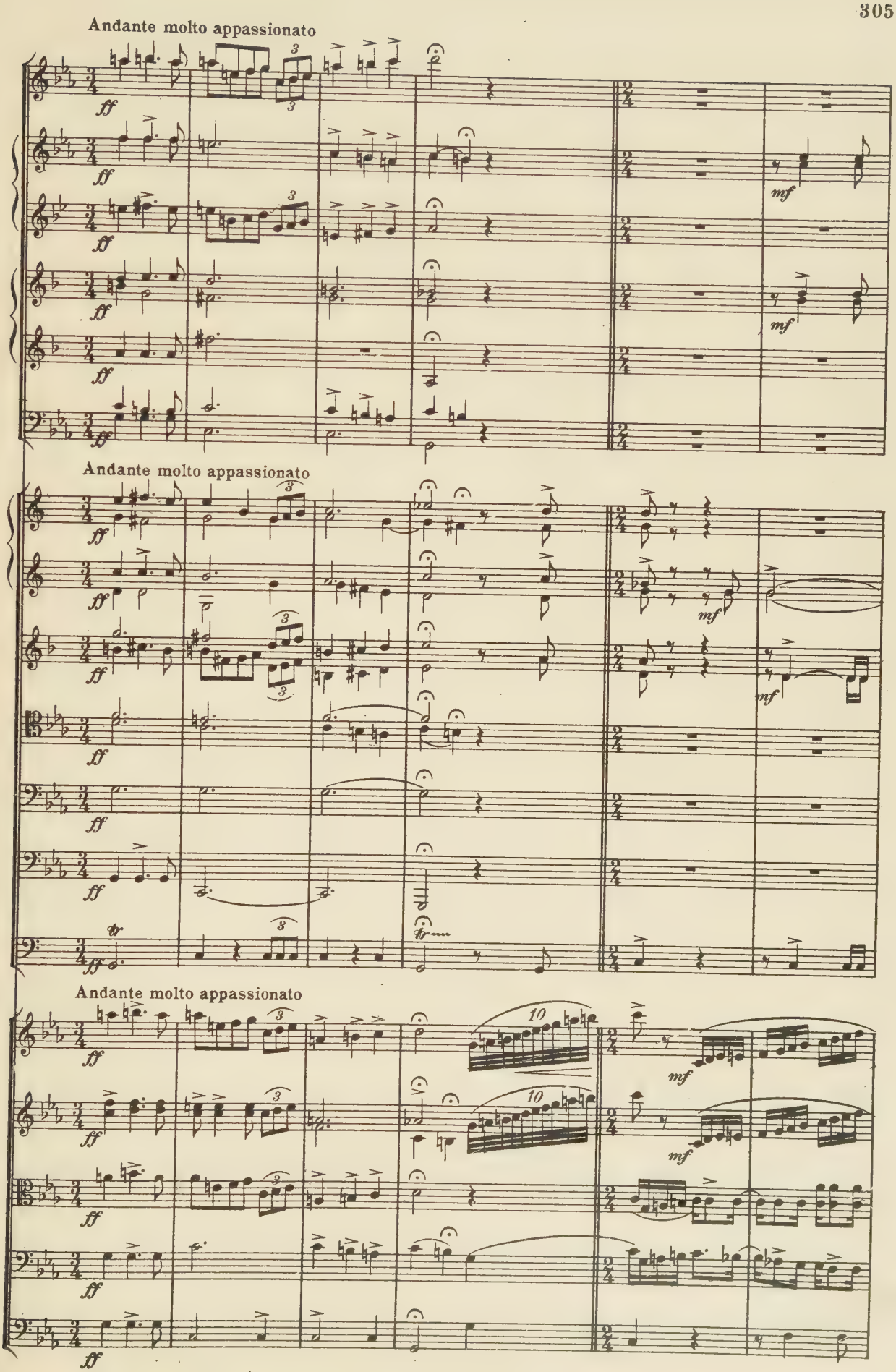

molto espressivo
Solo
molto espressivo
Solo
p
poco rit. a poco Andante
pp
pp
poco rit. a poco Andante
pp
pp
arco
p

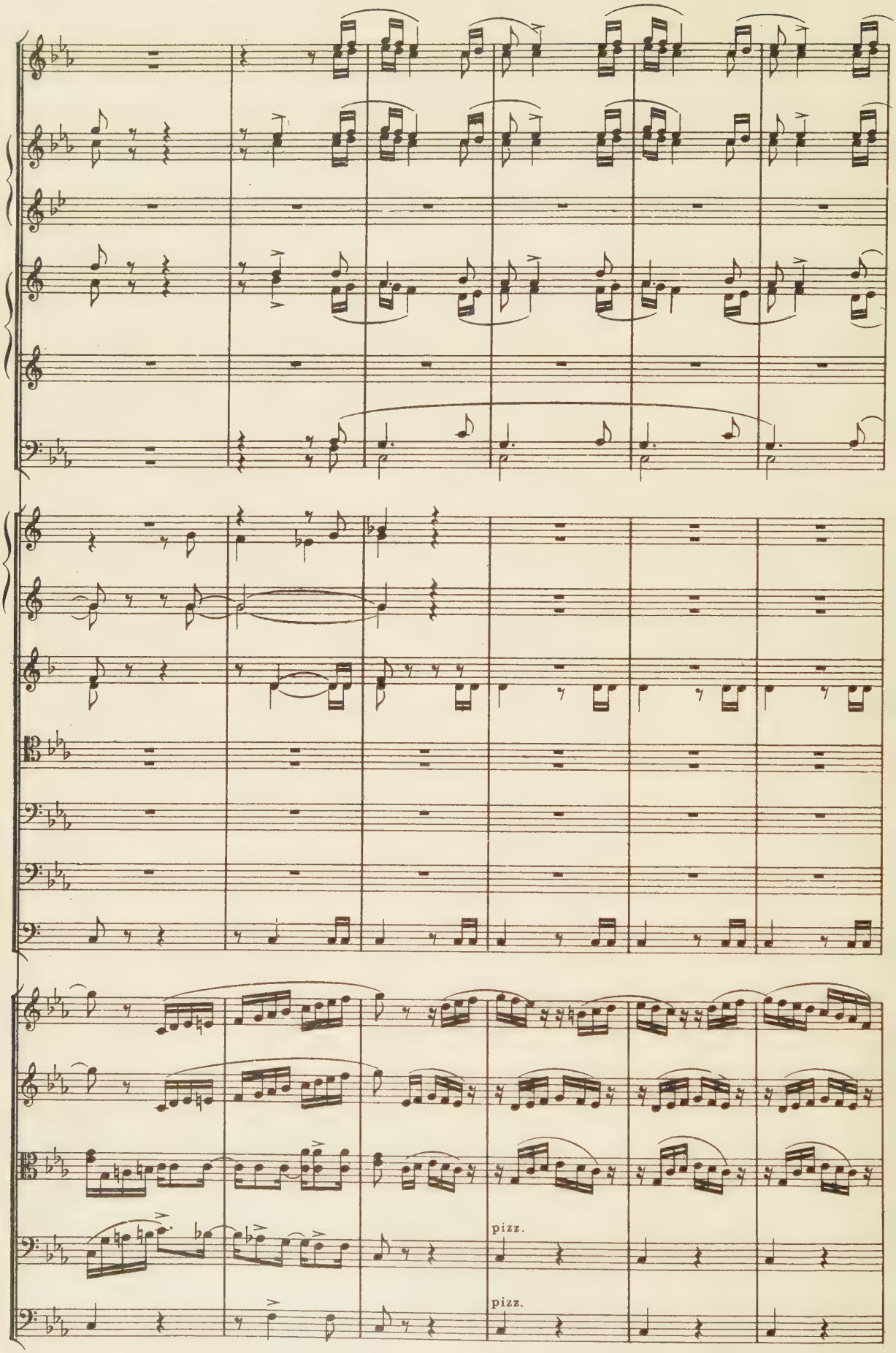

Tempo I
Solo
rit.
rit.
rit.
pp
Tempo I
Tempo I
p
pizz.
pizz.
p

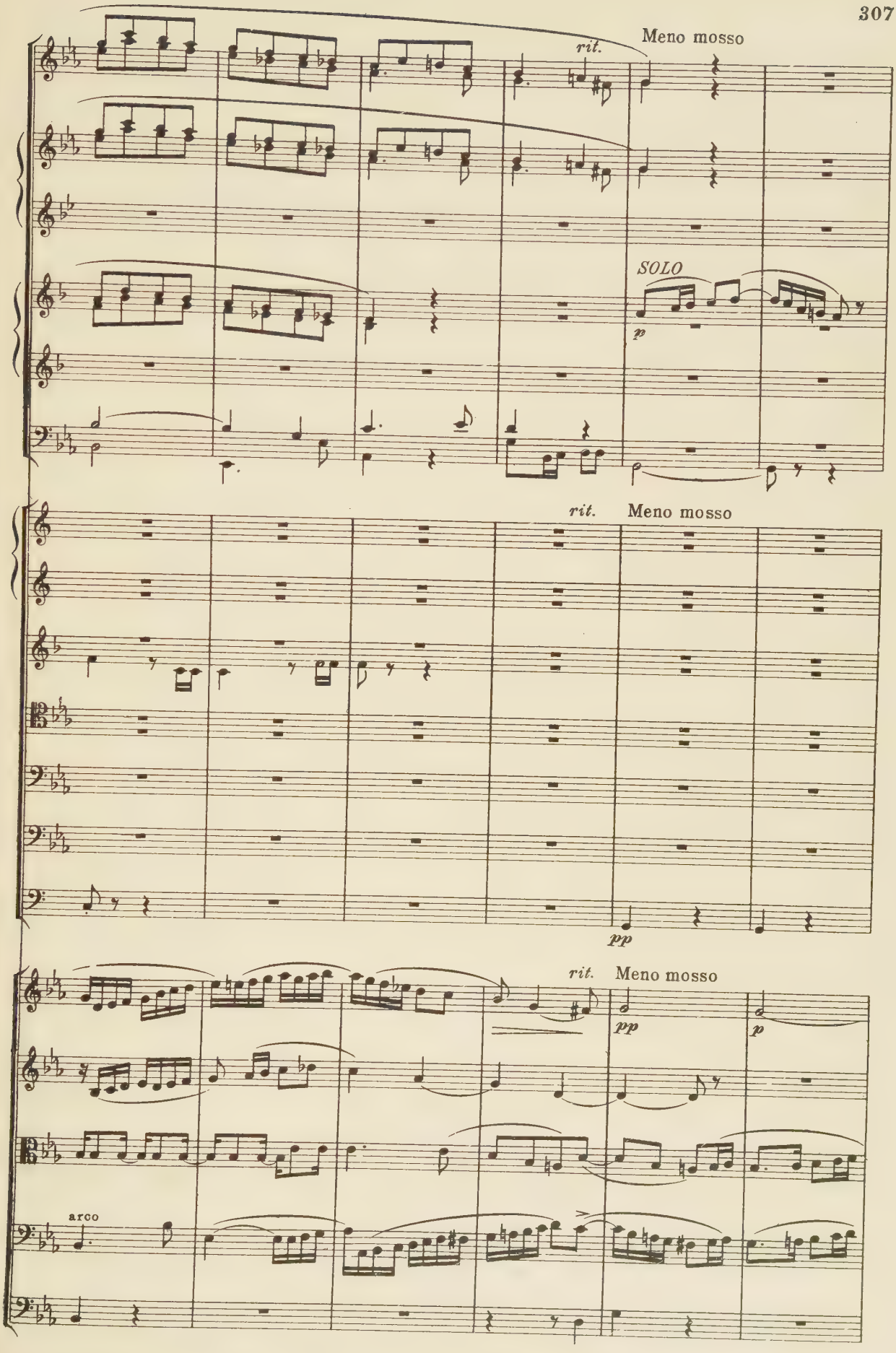

pp

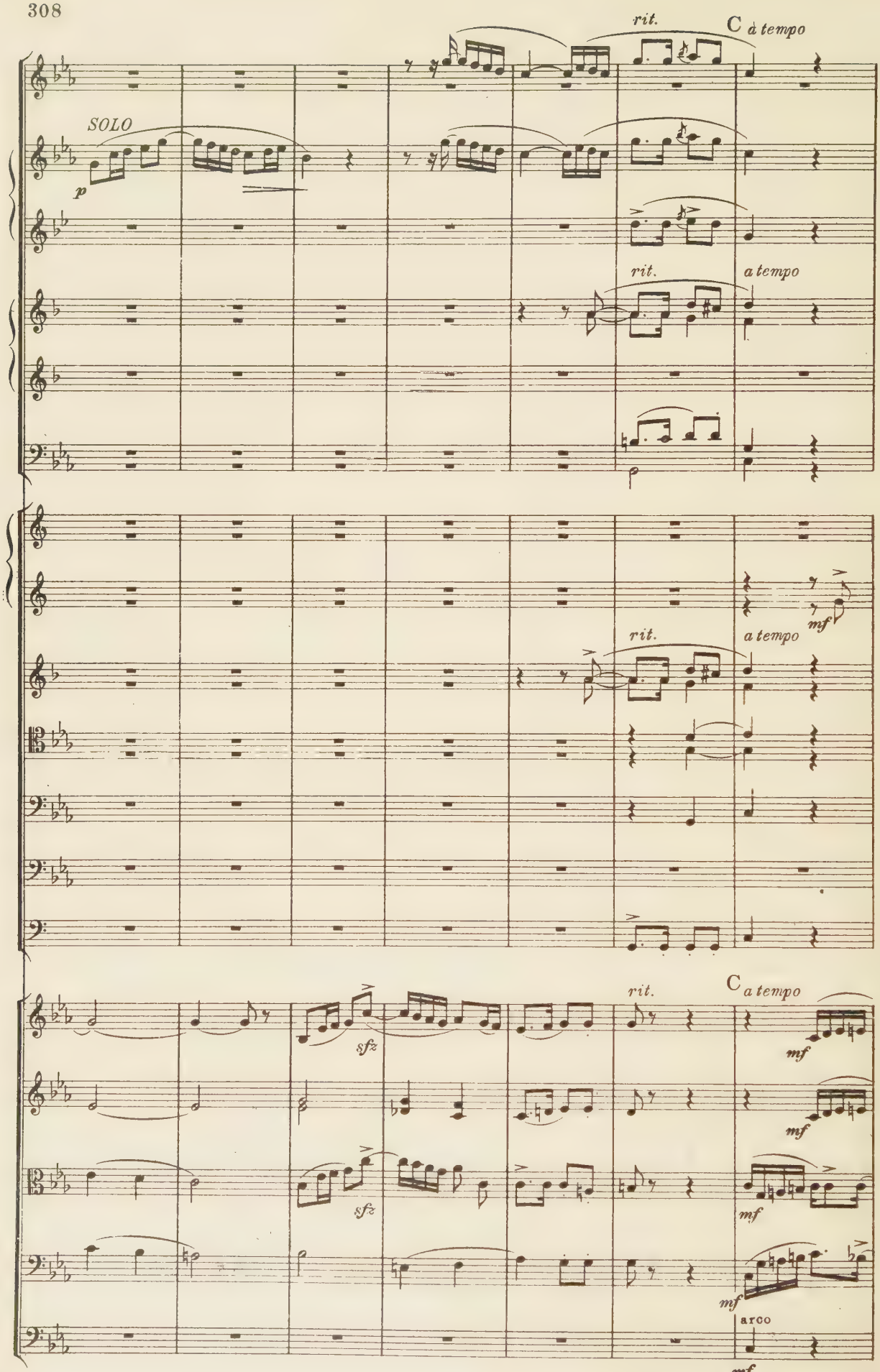

pp
pp
pp
f
f
f
f
f
f
f

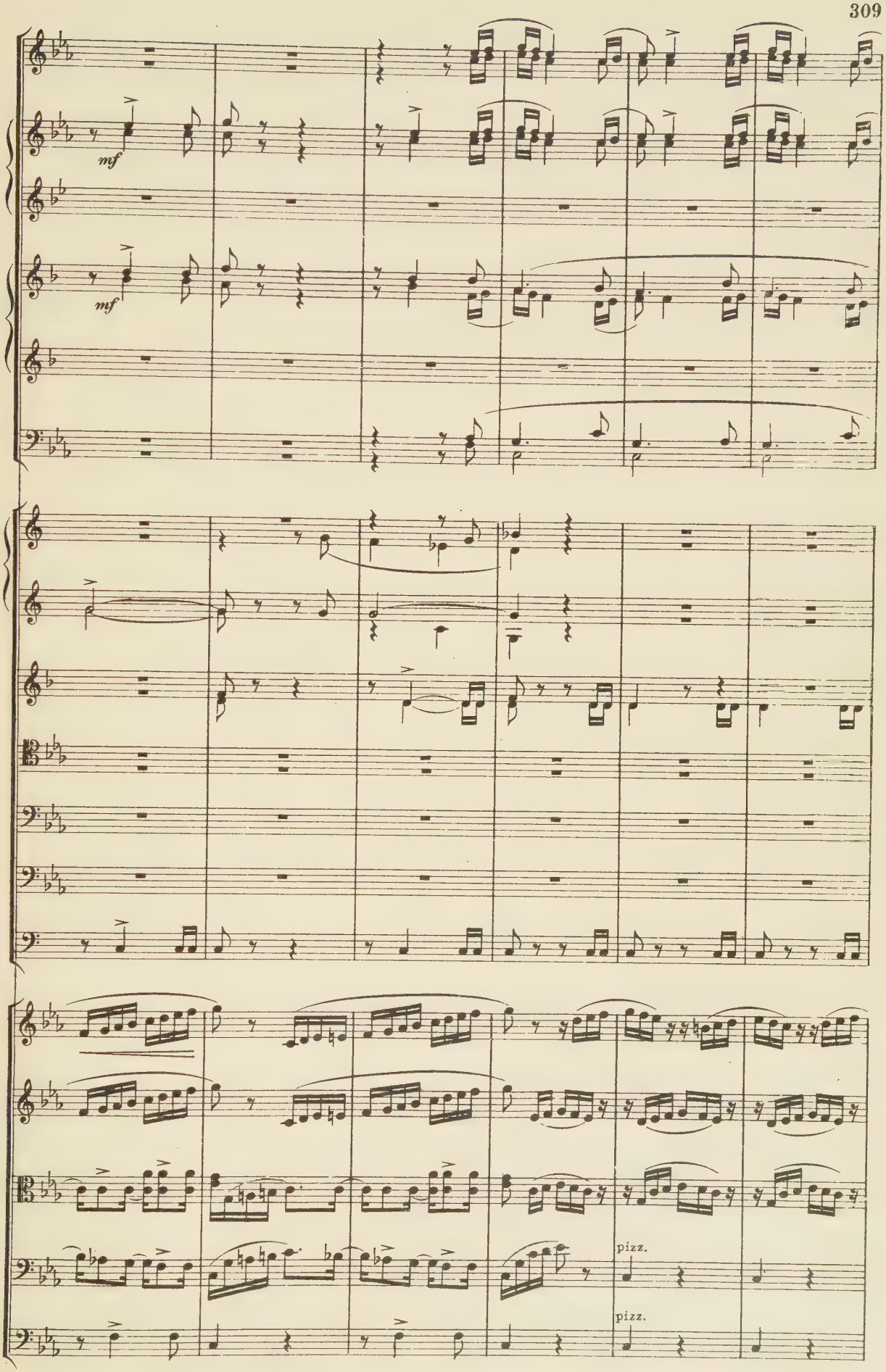

f
p
f
p
f
p
f
f
f
ff
ff
f
f
f
f
f
f
f
f

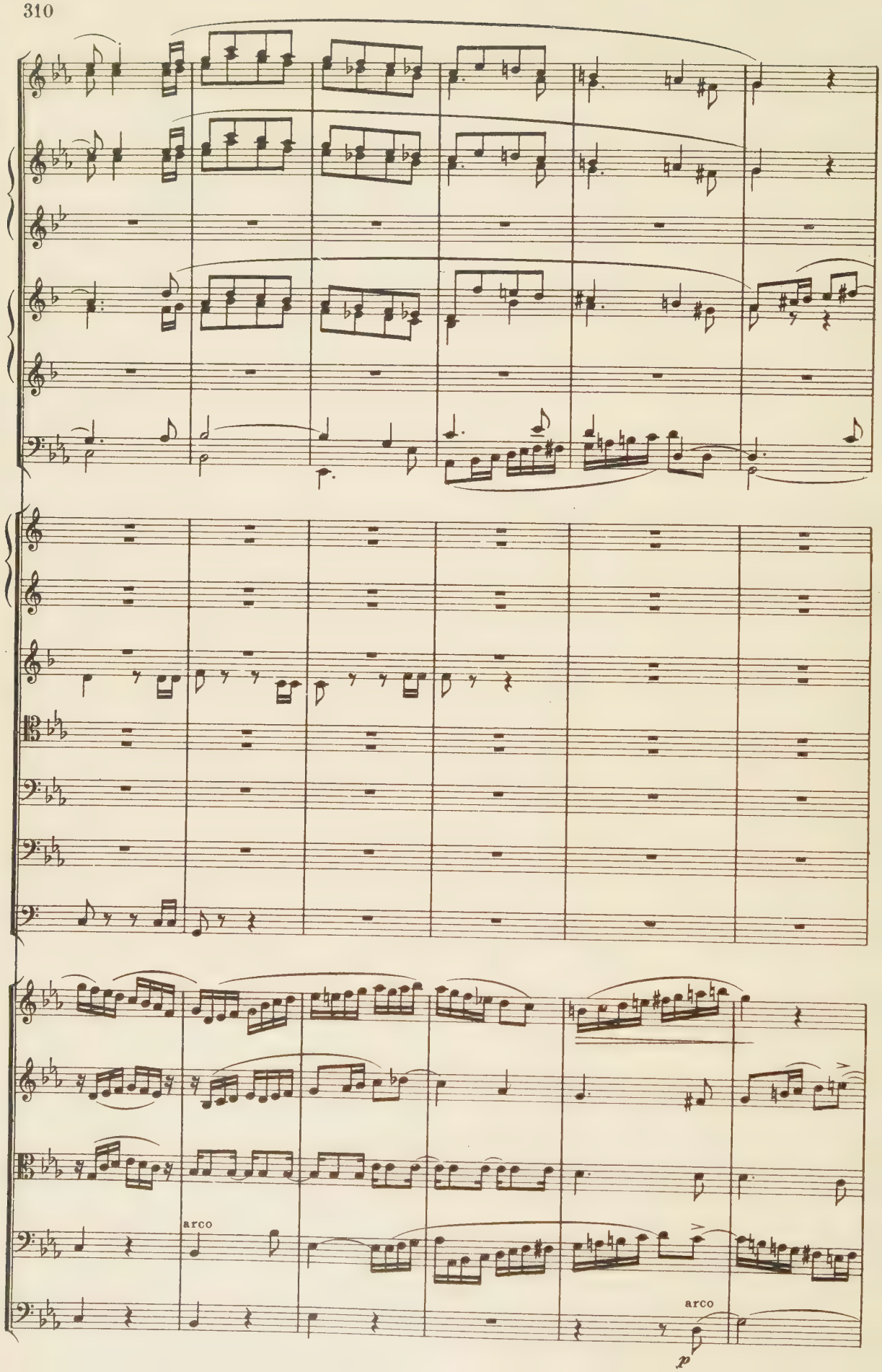

Andante molto appassionato
Andante molto appassionato
Andante molto appassionato


pizz.
pizz.

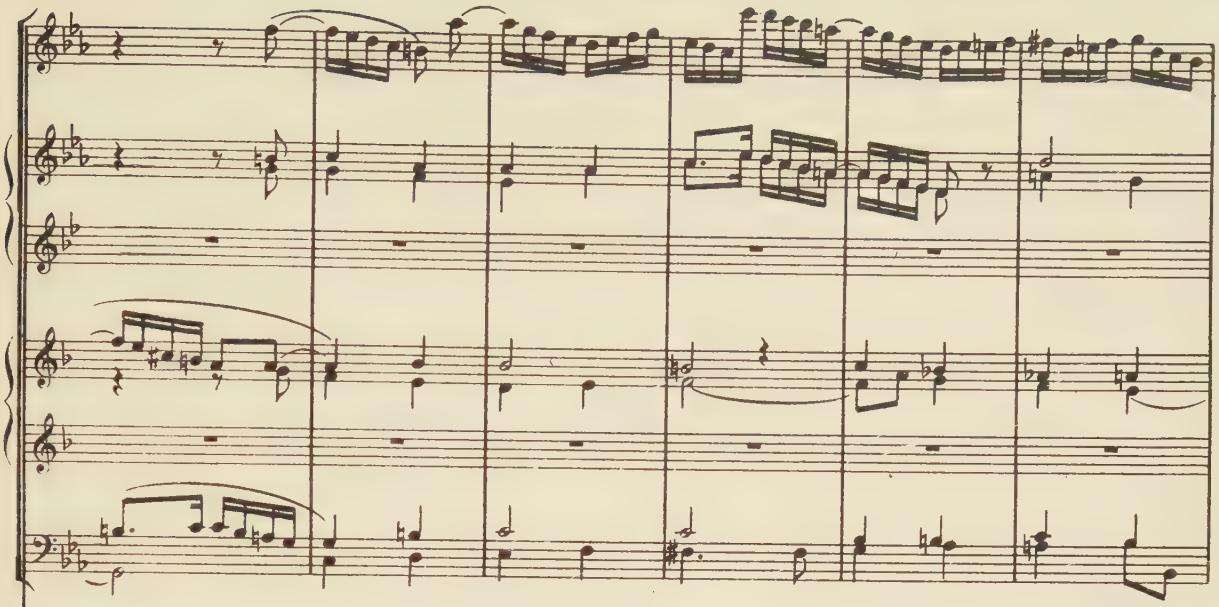

rit.
Meno mosso
SOLO
p
rit.
Meno mosso
pp
rit.
Meno mosso
pp
p
arco


rit.
C à tempo
SOLO
p
rit.
a tempo
mf
rit.
a tempo
rit.
C a tempo
sfz
sfz
mf
mf
mf
mf
arco
mf

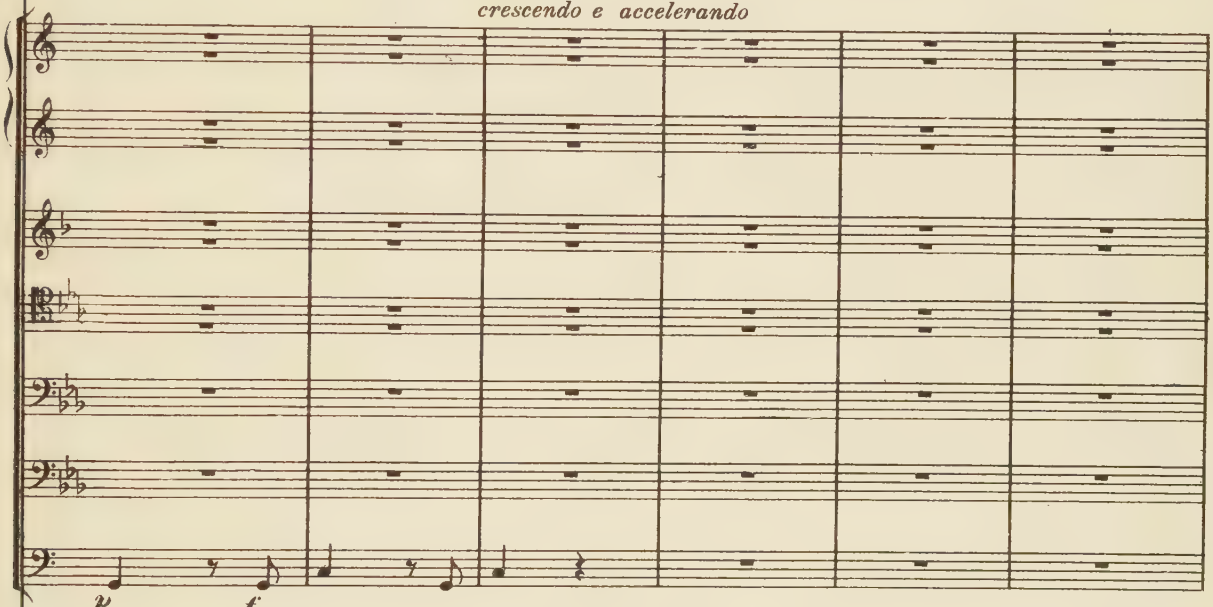

mf
mf
pizz.
pizz.


arco
arco
p

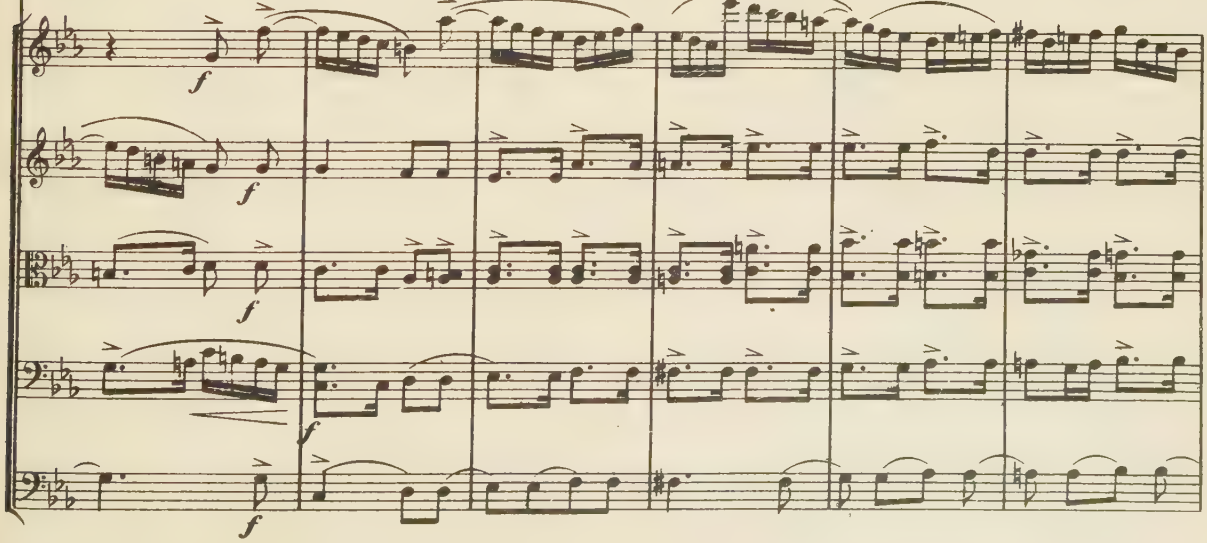
crescendo e accelerando

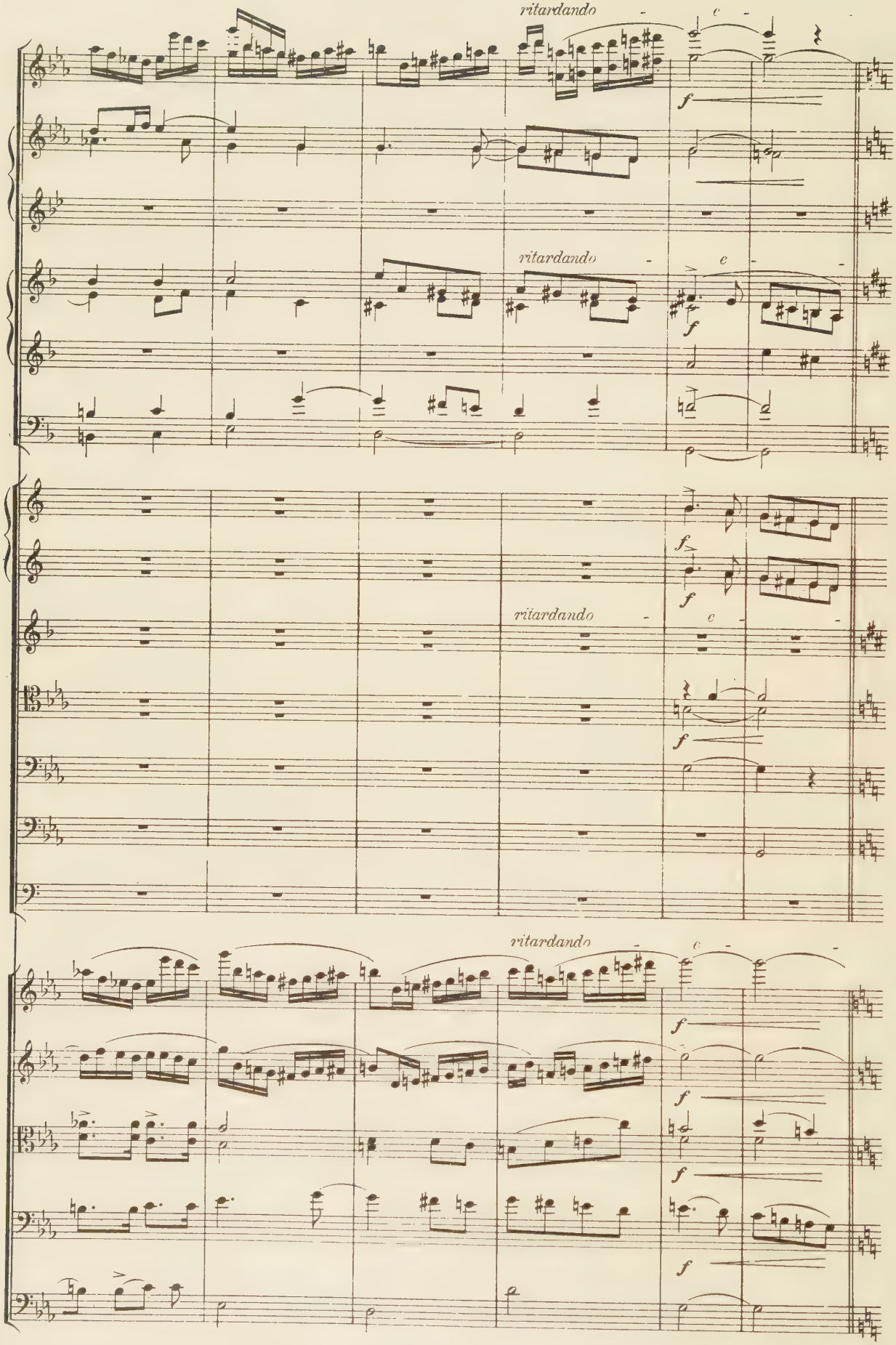


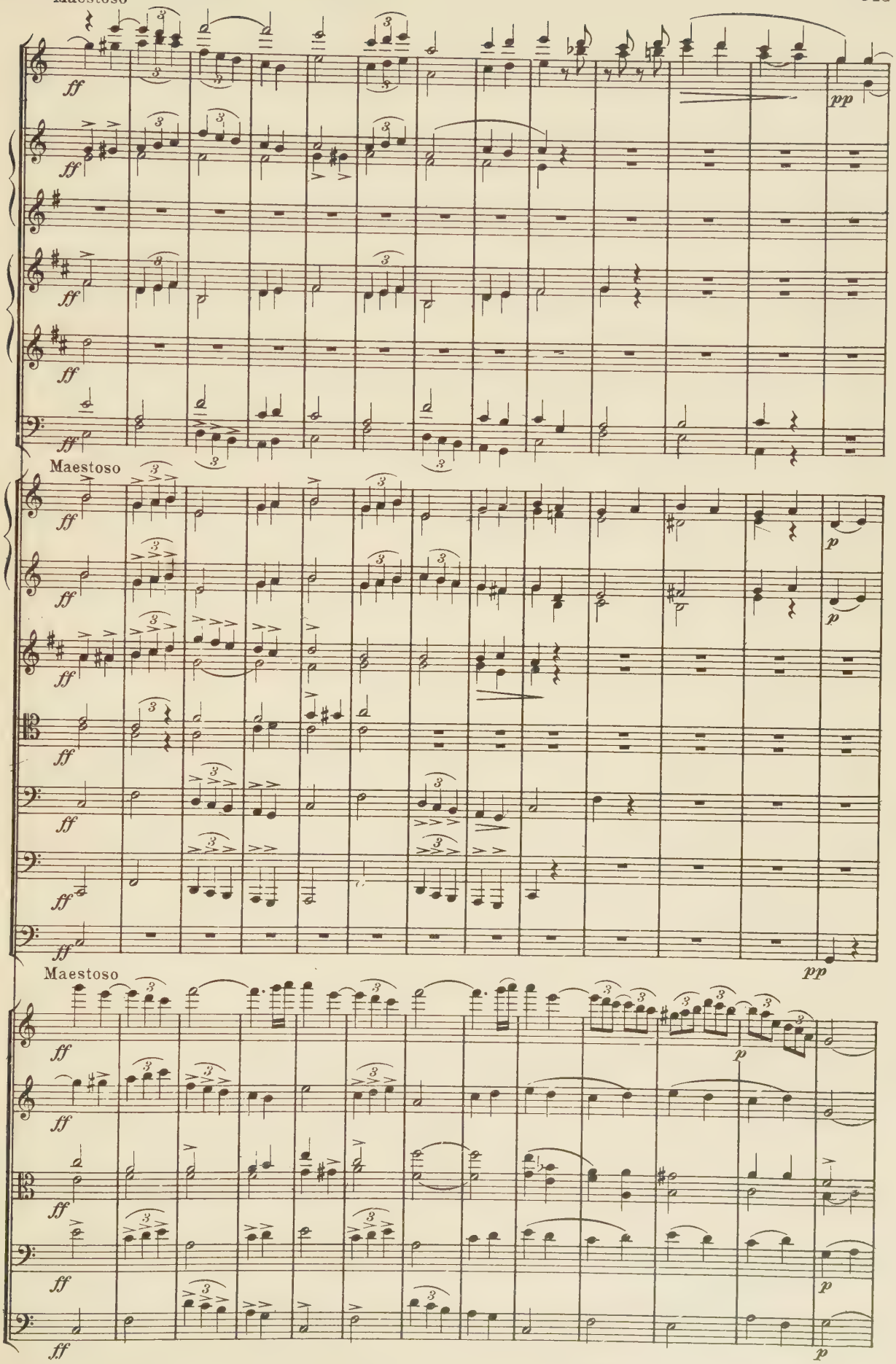
crescendo e accelerando

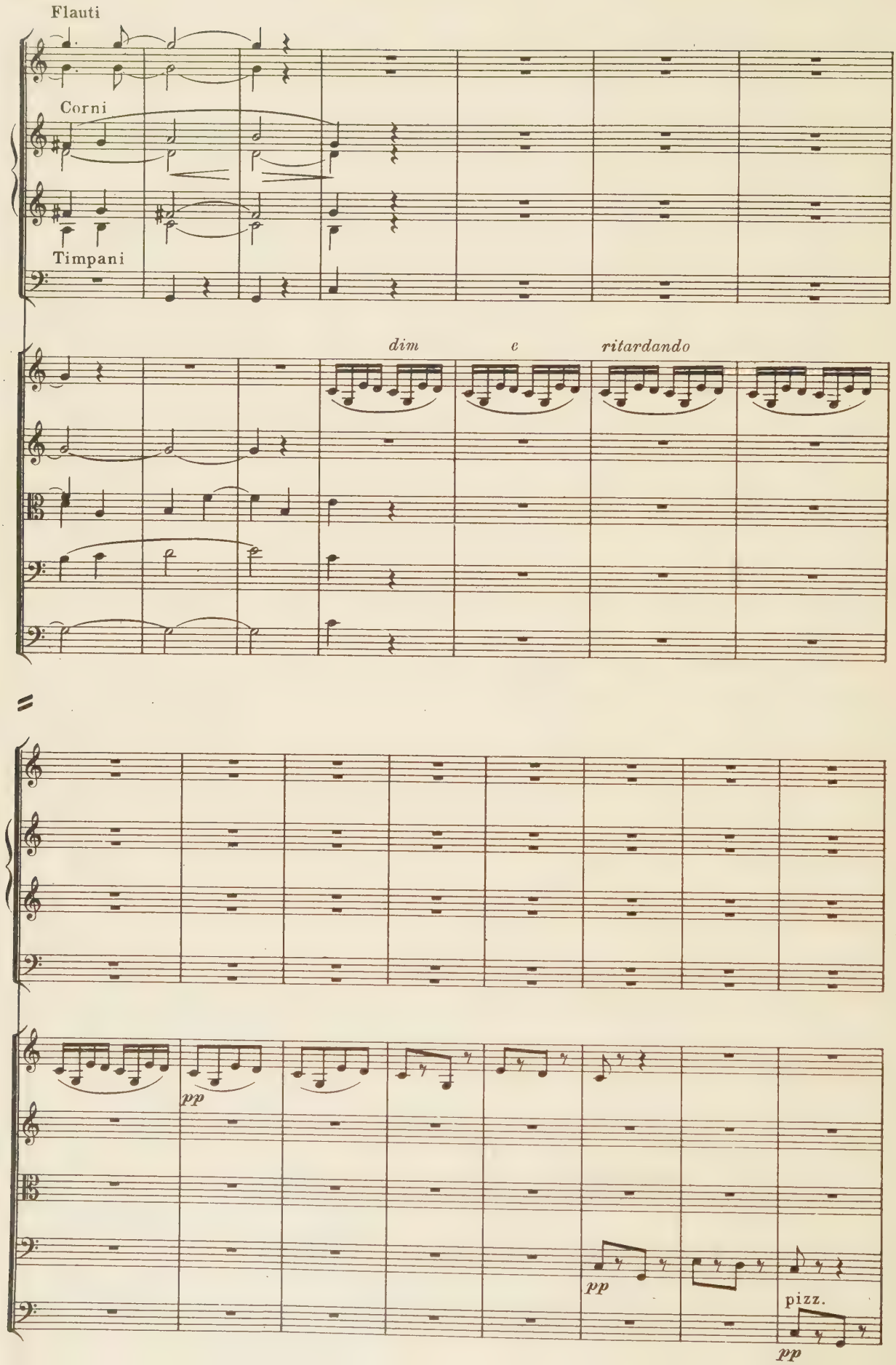


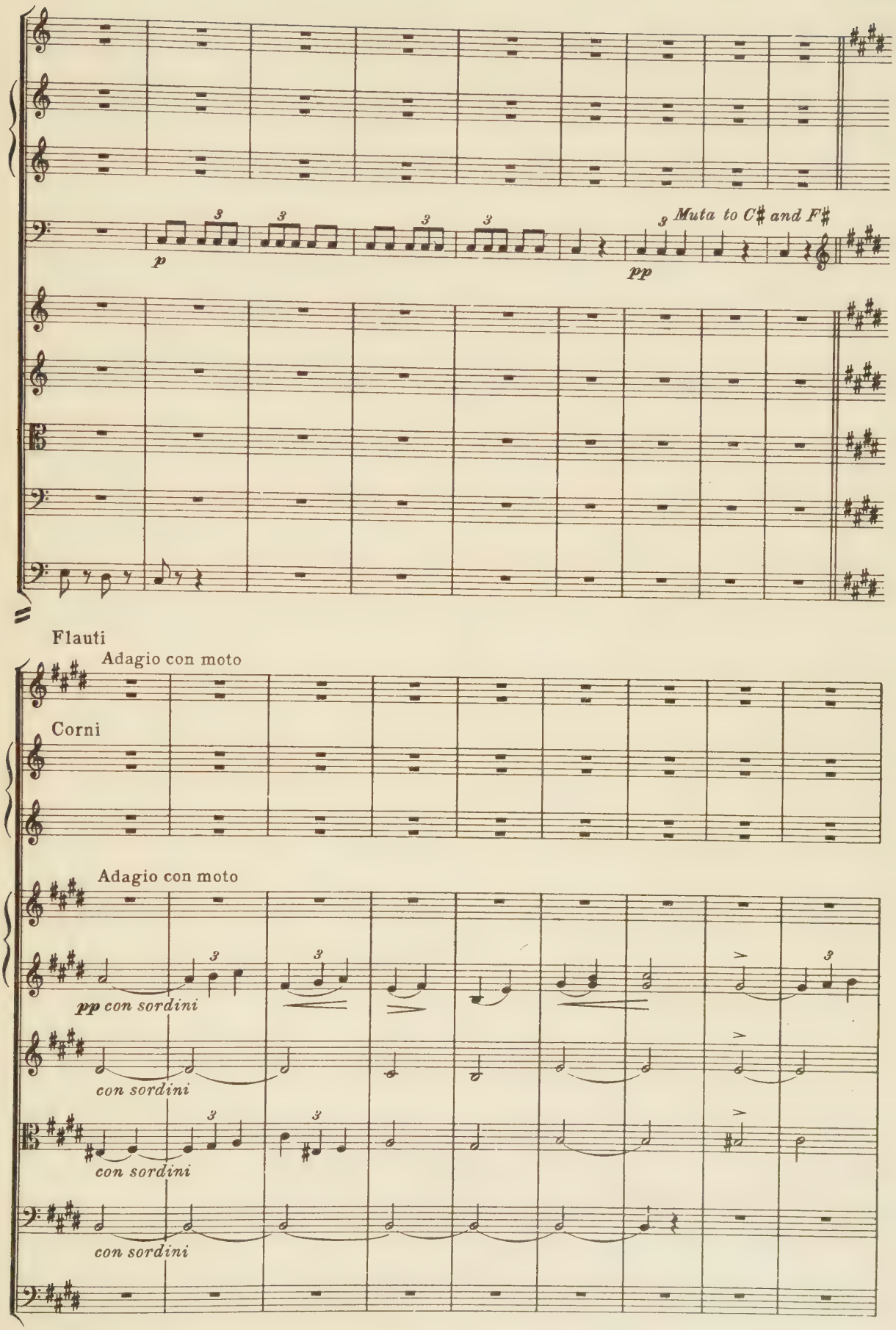
crescendo e accelerando

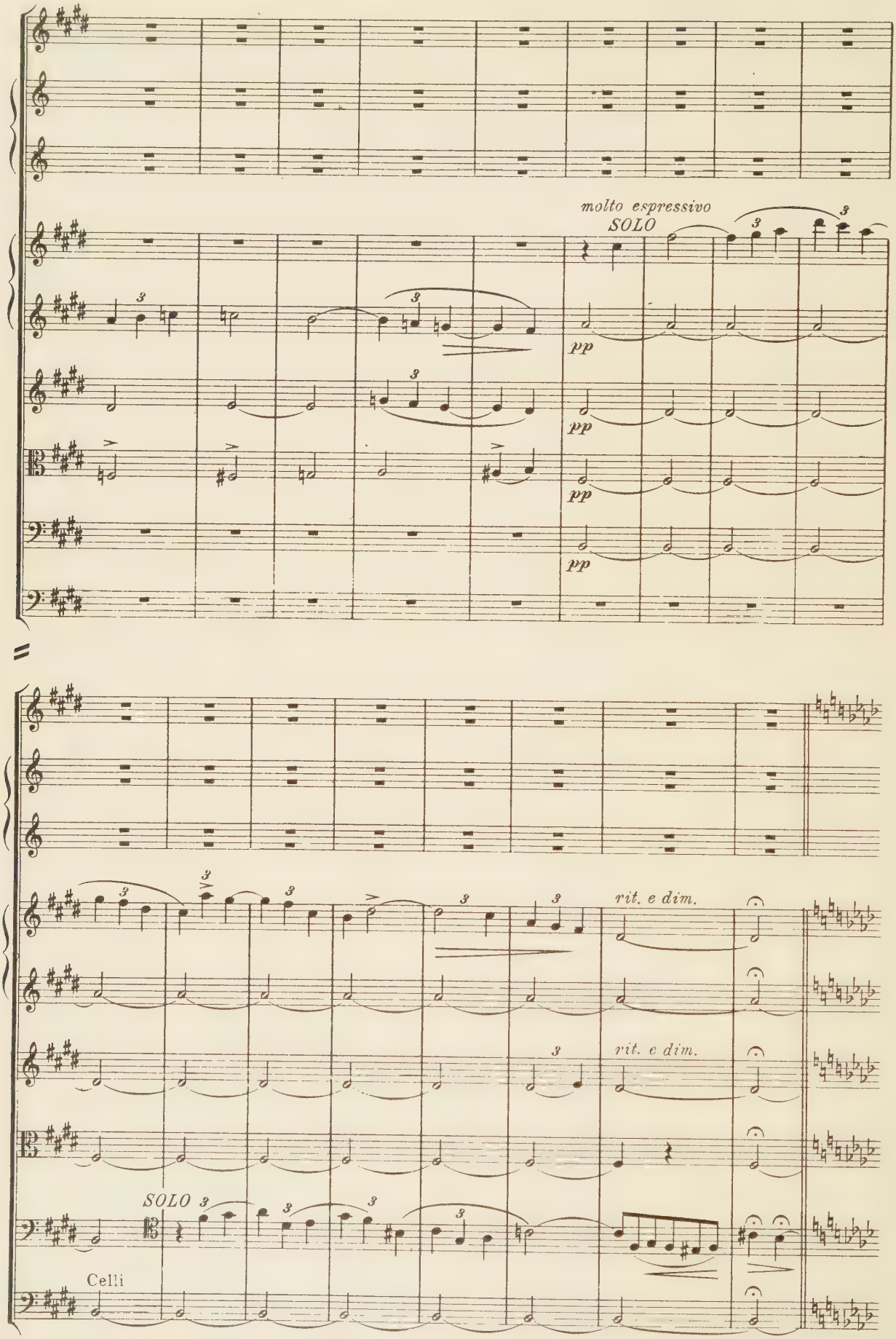



ritardando
c
f
ritardando
c
f
f
ritardando
c
f
ritardando
c
f
f
f
f

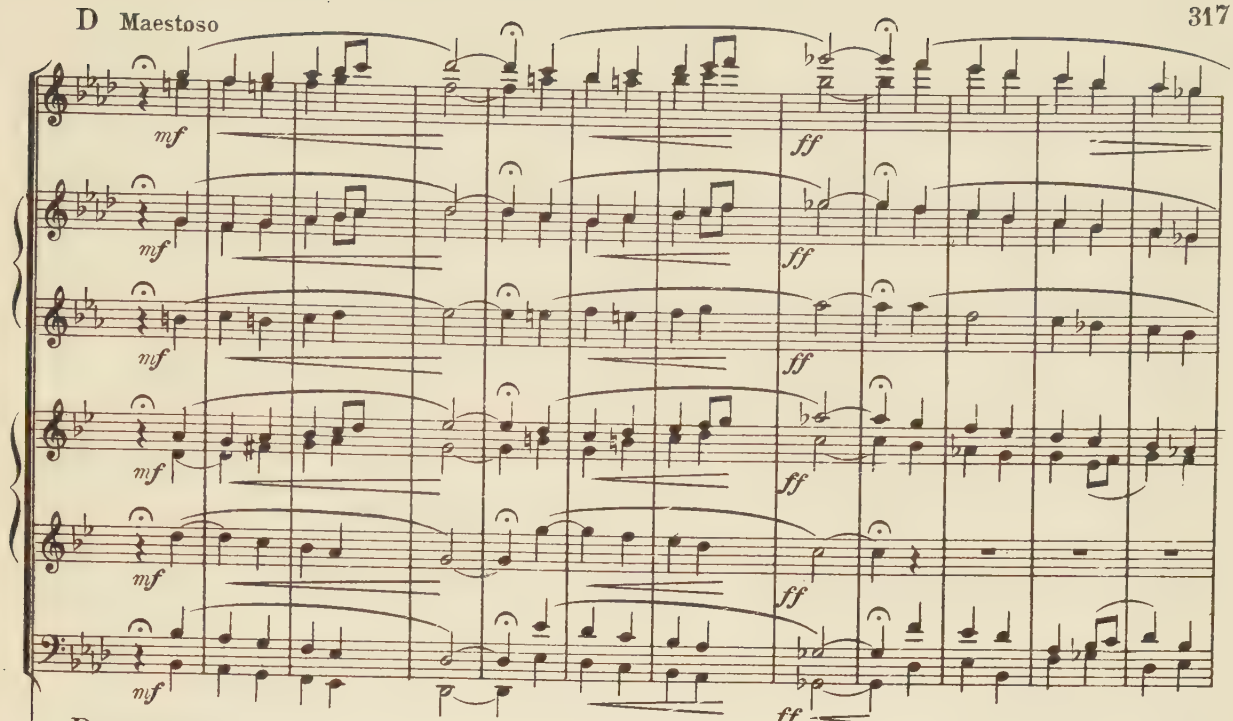

Maestoso
Maestoso
Maestoso


Flauti
Corni
Timpani
dim
c
ritardando
pp
pp
pizz.
pp

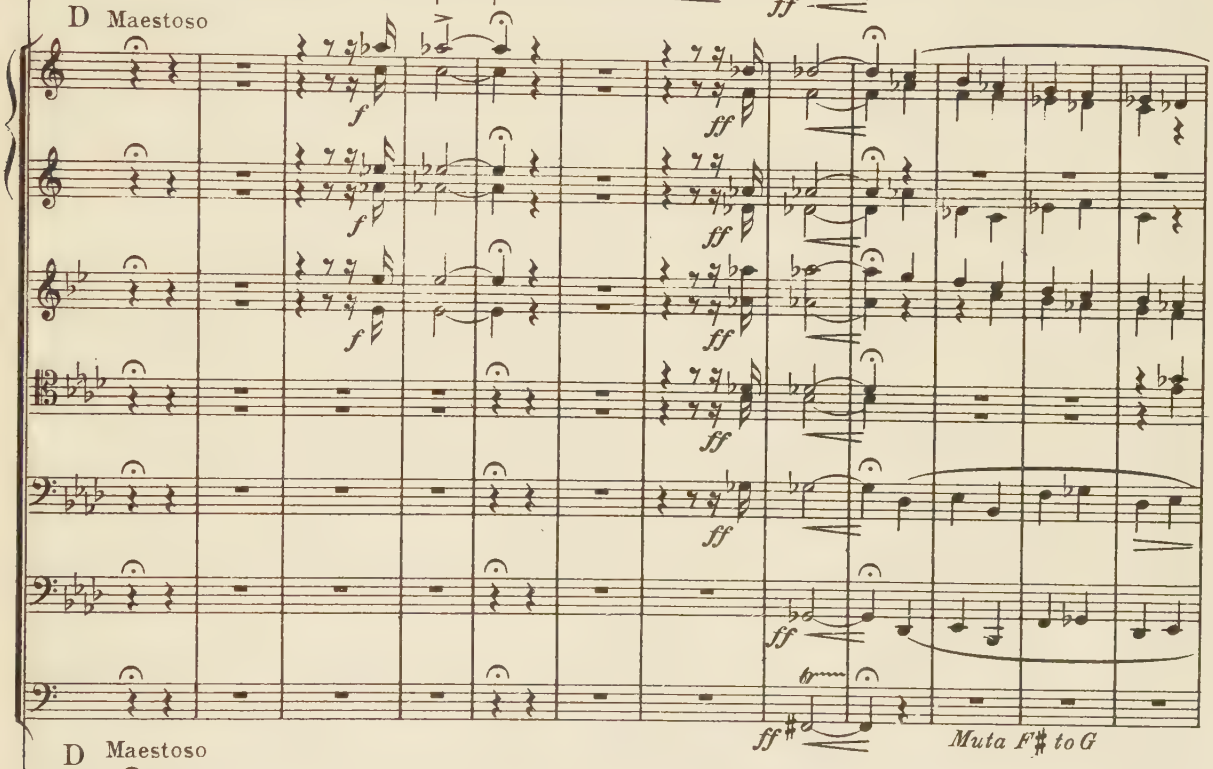

p
pp
Muta to C♯ and F♯
Flauti
Adagio con moto
Corni
Adagio con moto
pp con sordini
con sordini
con sordini
con sordini


molto espressivo
SOLO
pp
pp
pp
pp
rit. e dim.
rit. e dim.
SOLO
Celli

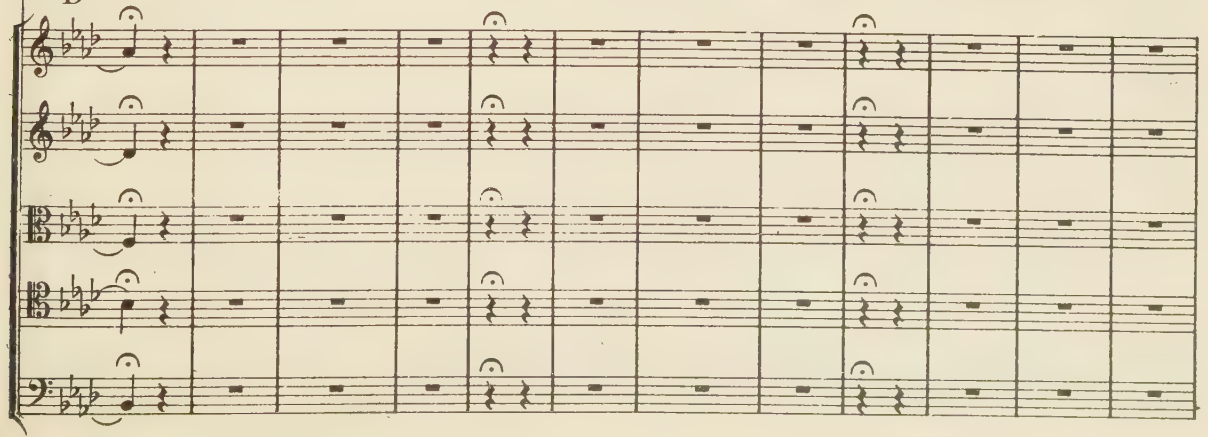
D Maestoso

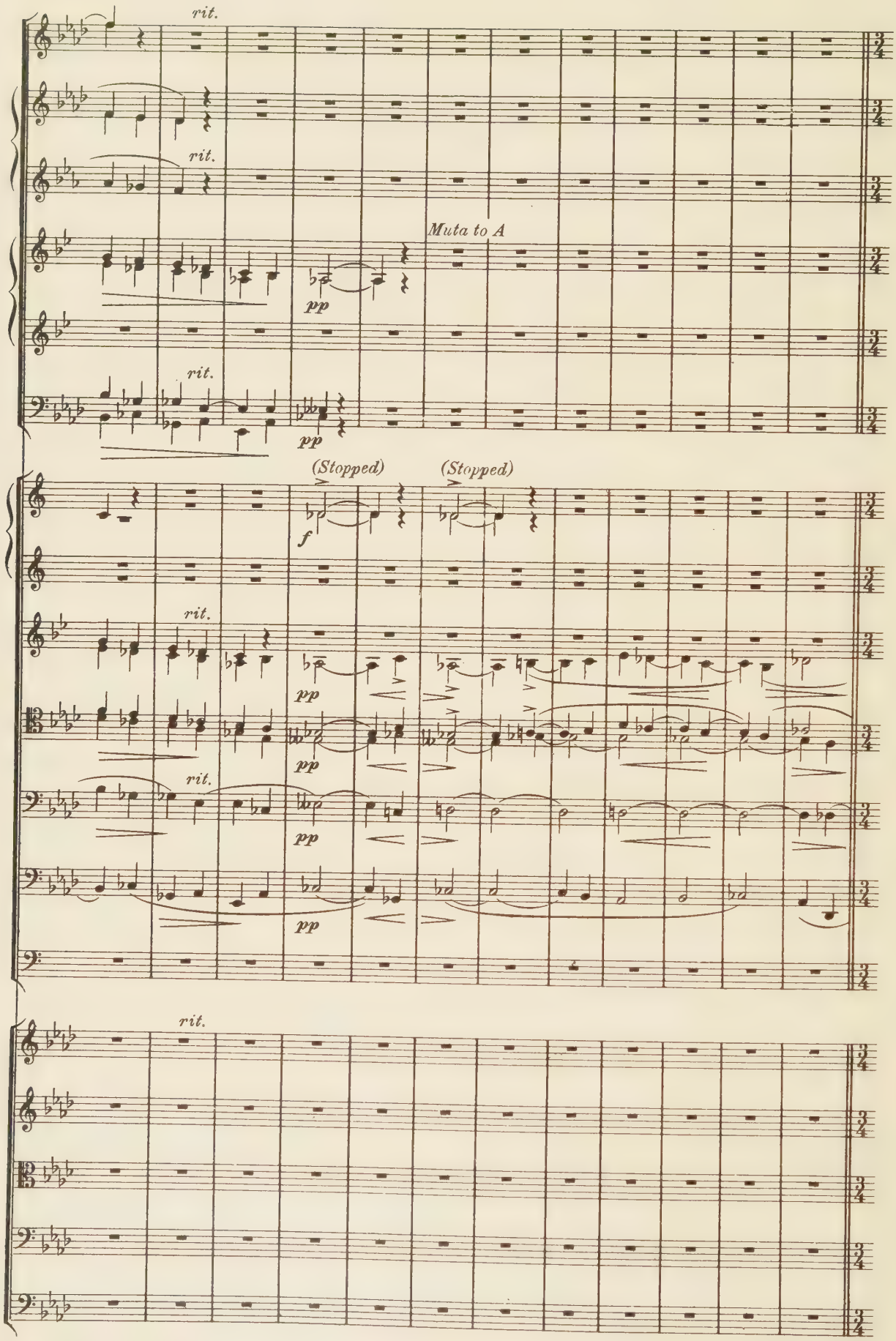


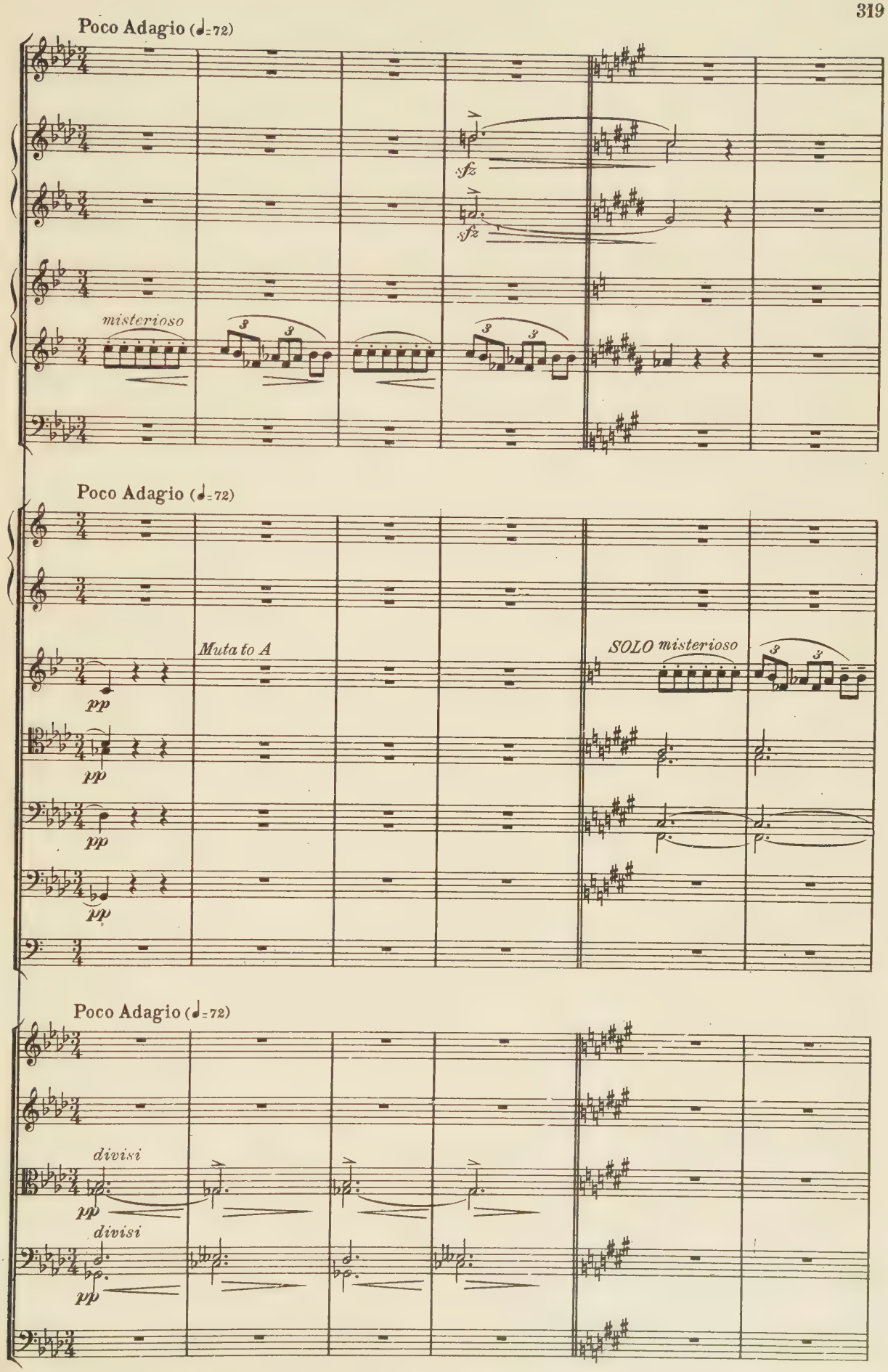
D Maestoso

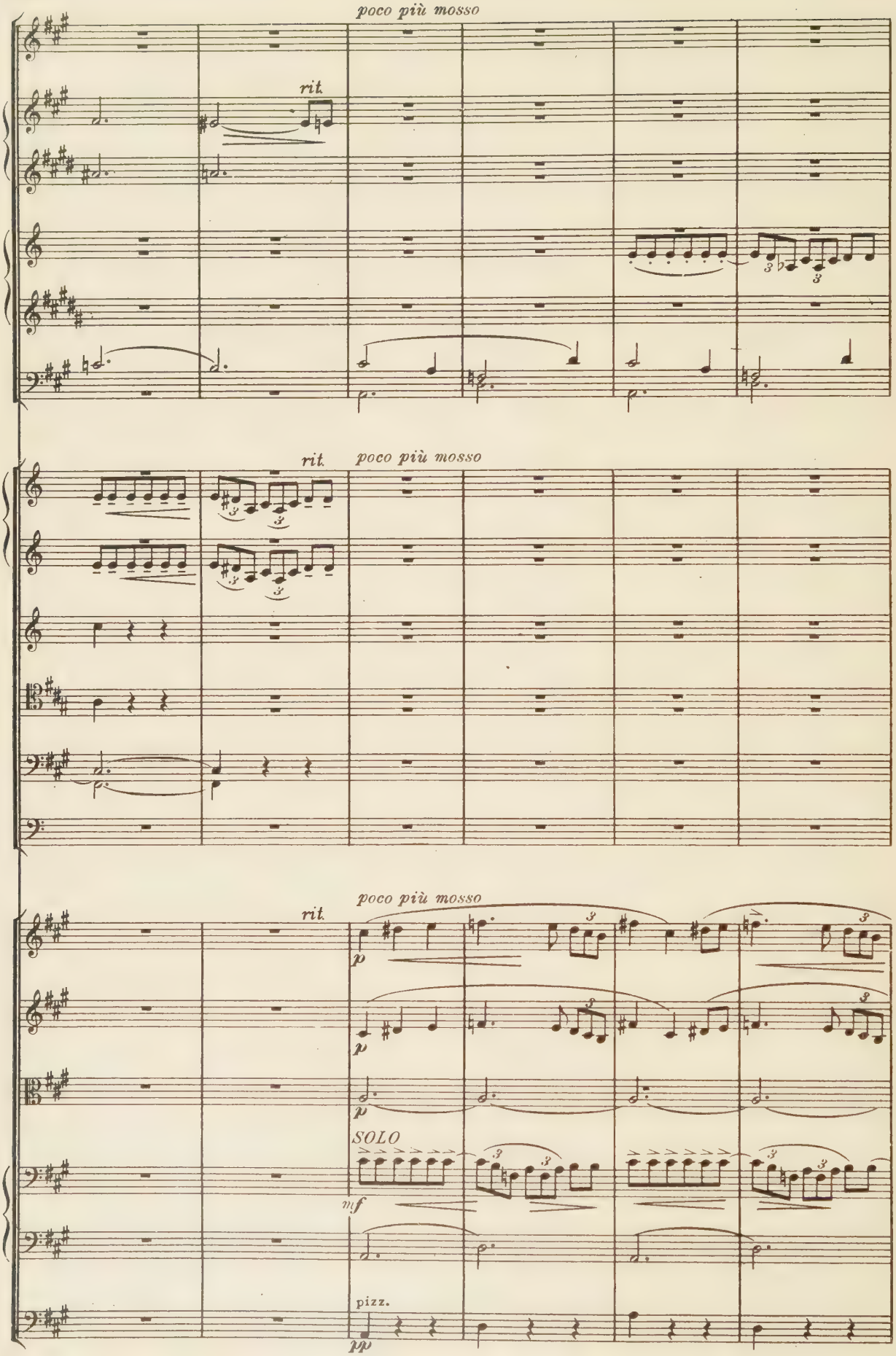


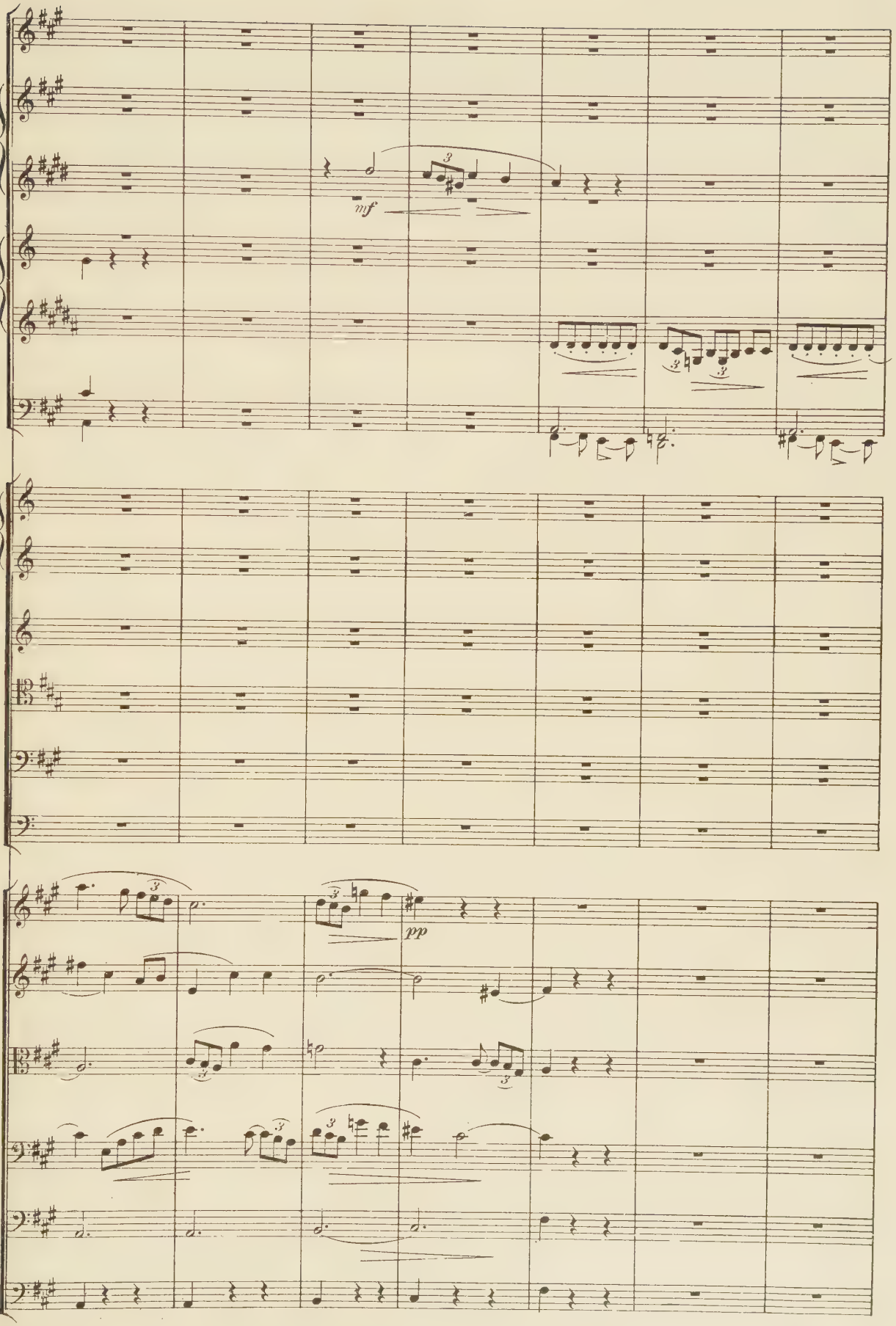
D Maestoso

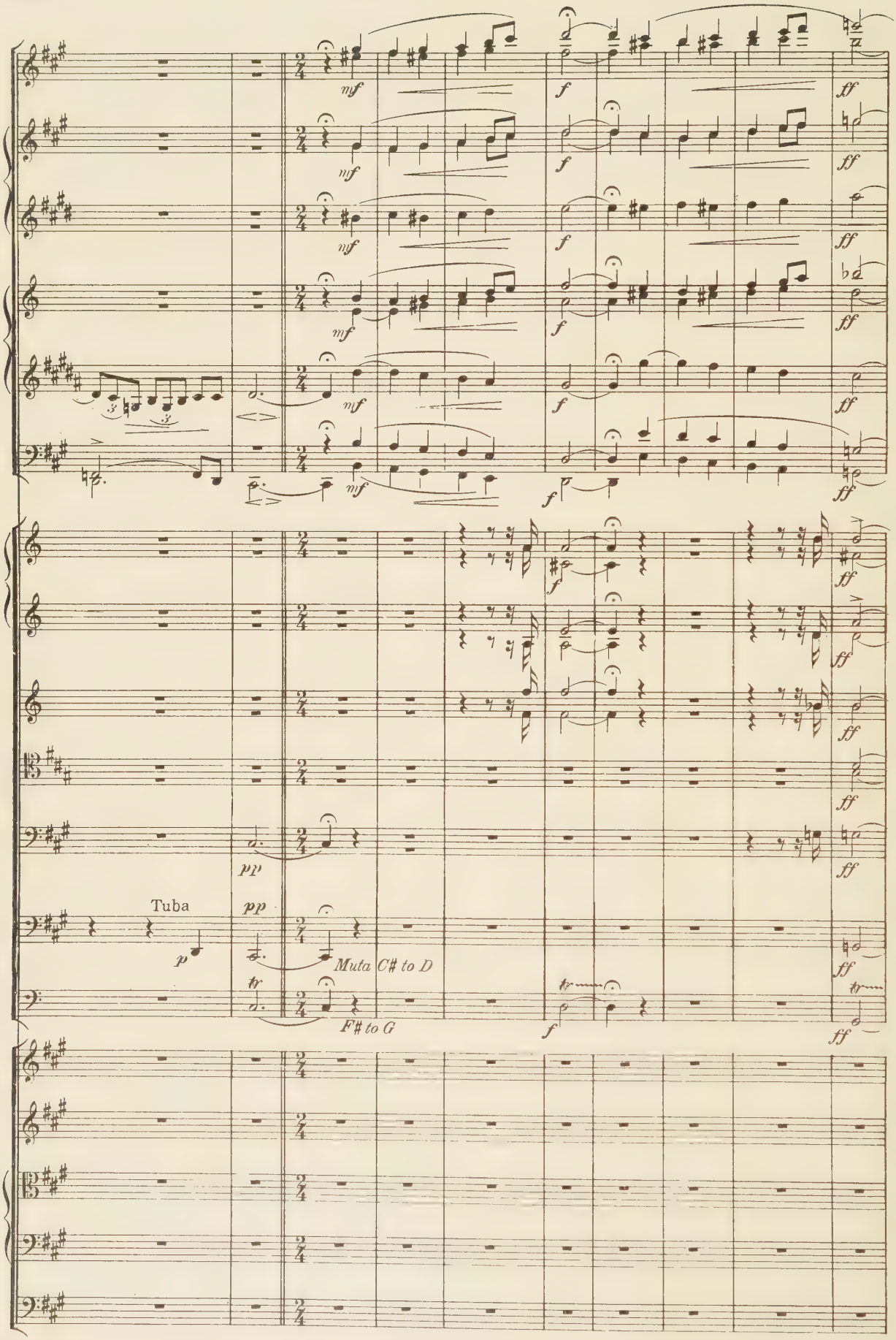


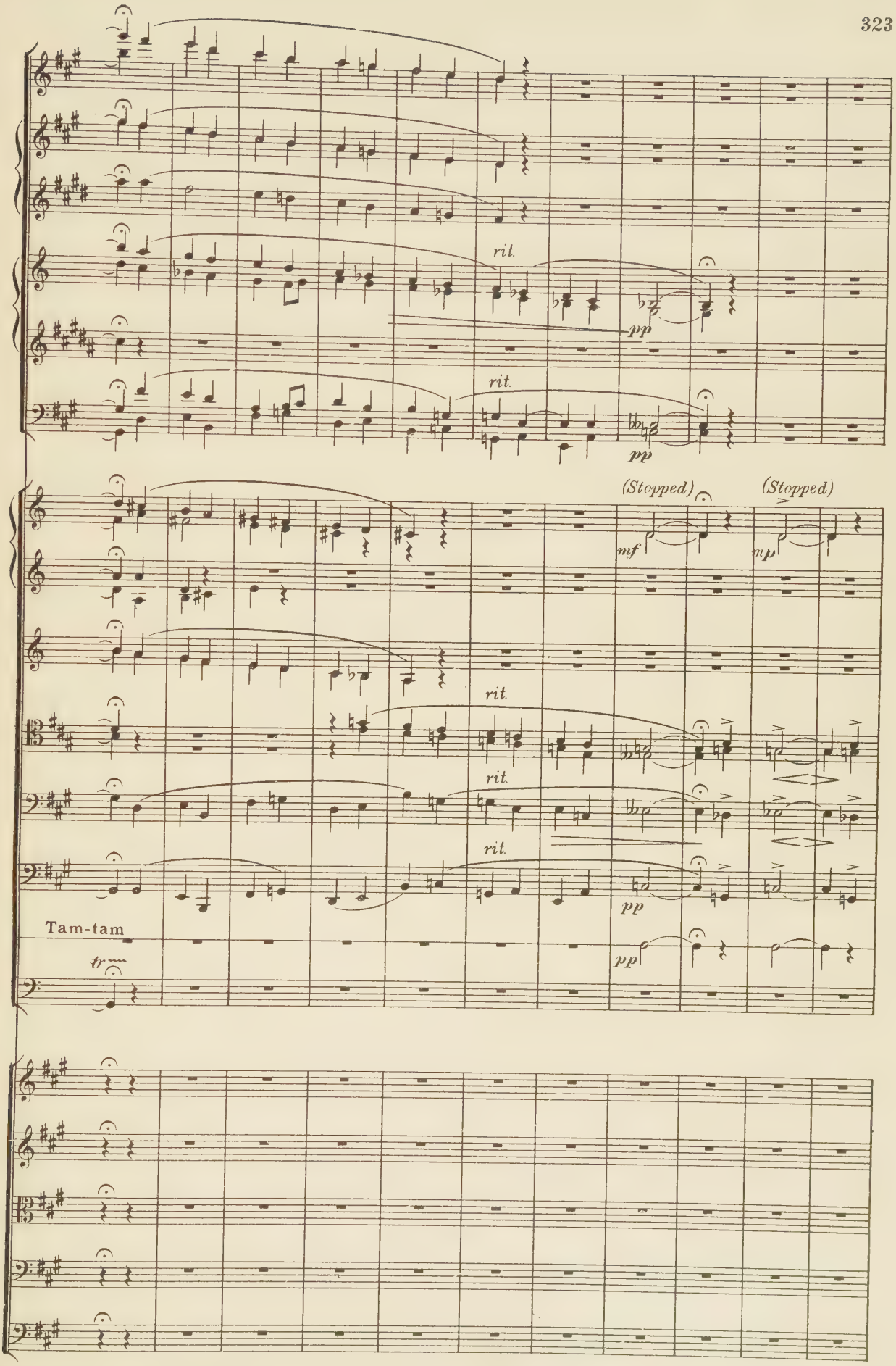

rit.
rit.
Muta to A
pp
rit.
pp
(Stopped)
(Stopped)
f
rit.
pp
pp
rit.
pp
pp
rit.

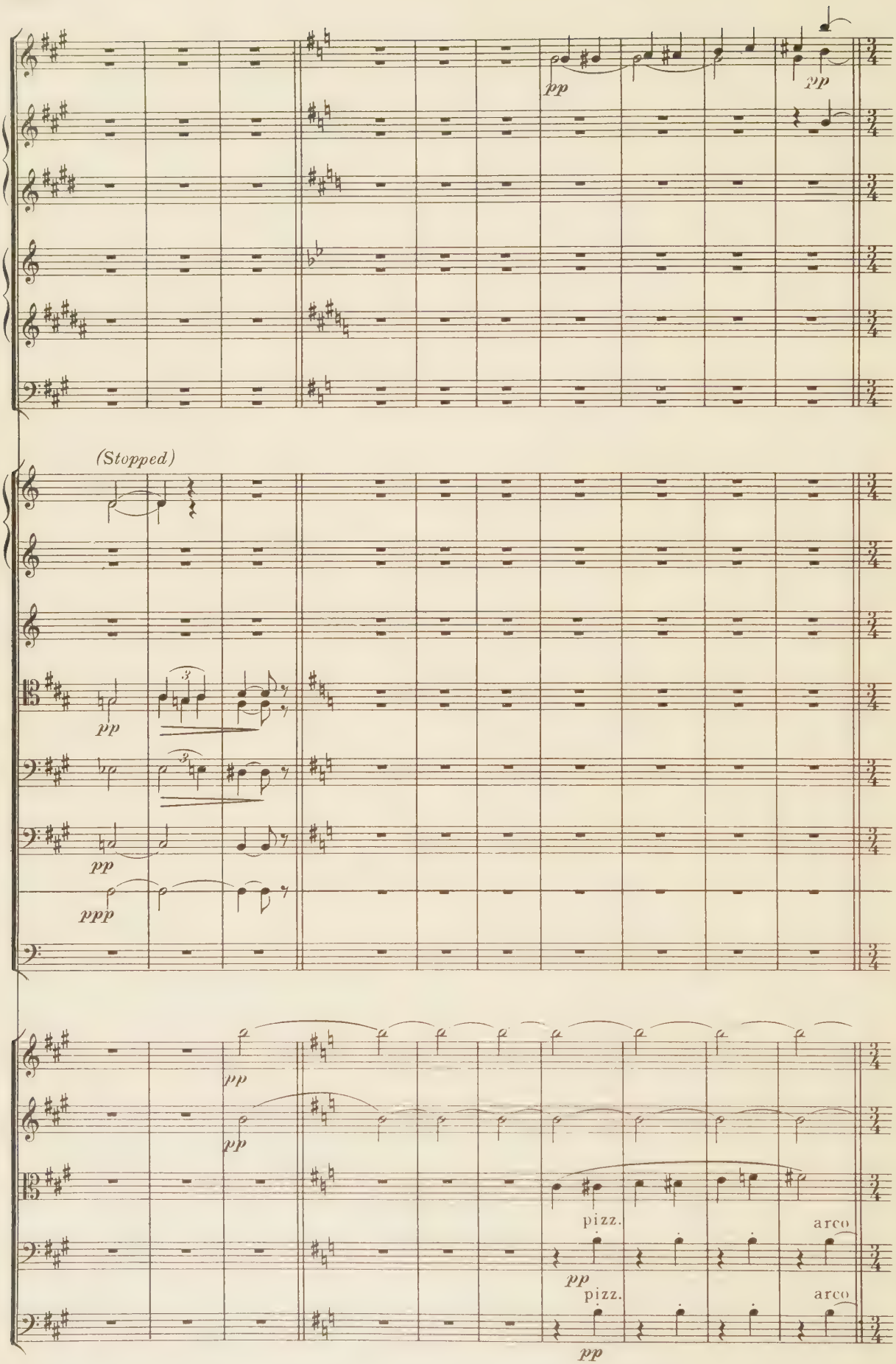

Poco Adagio (♩=72)
misterioso
sfz
sfz
Poco Adagio (♩=72)
Muta to A
SOLO misterioso
pp
pp
pp
pp
Poco Adagio (♩=72)
divisi
divisi
pp
pp

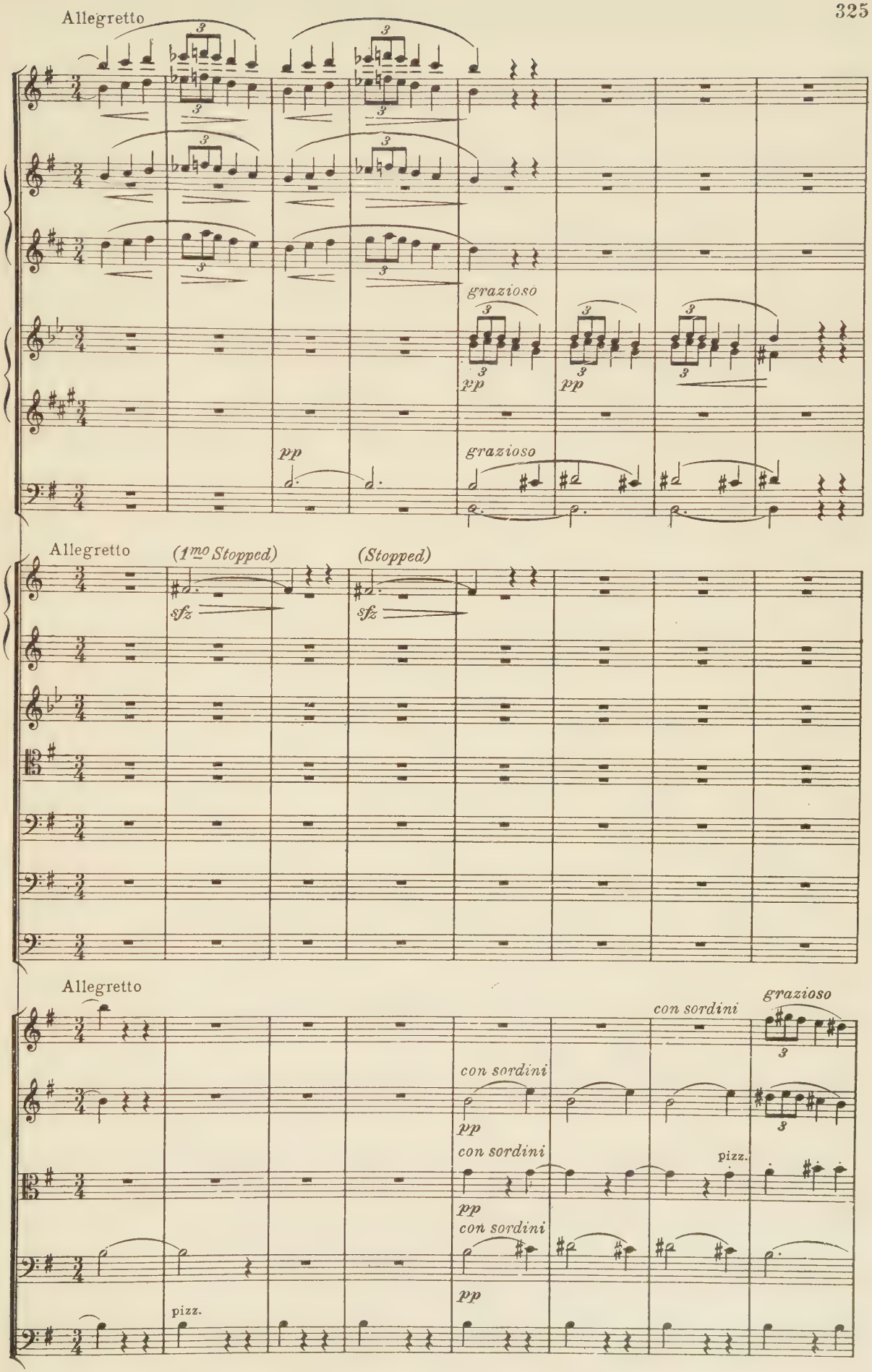

poco più mosso
rit.
rit.
poco più mosso
rit.
poco più mosso
SOLO
mf
pizz.
pp

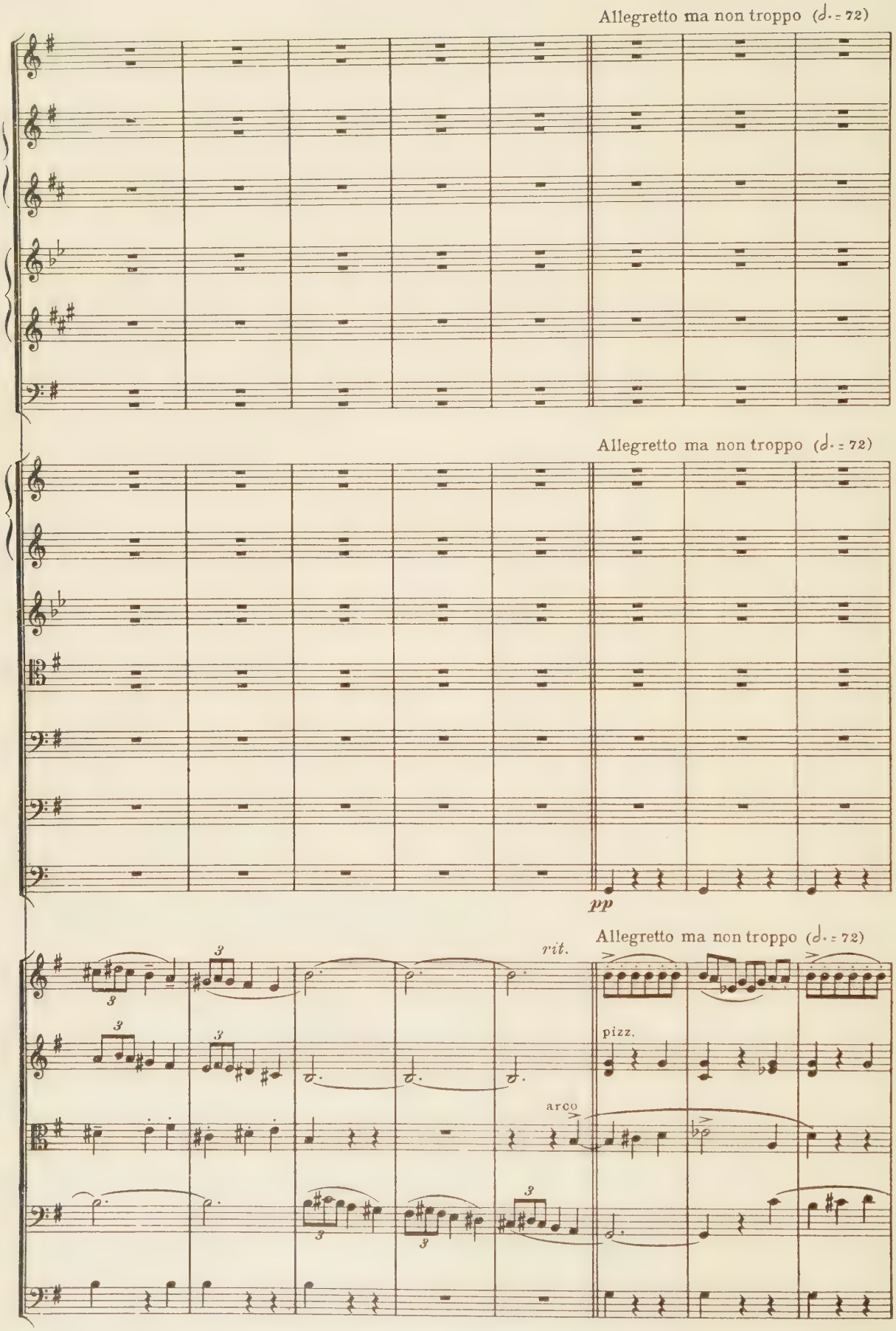

mf
pp

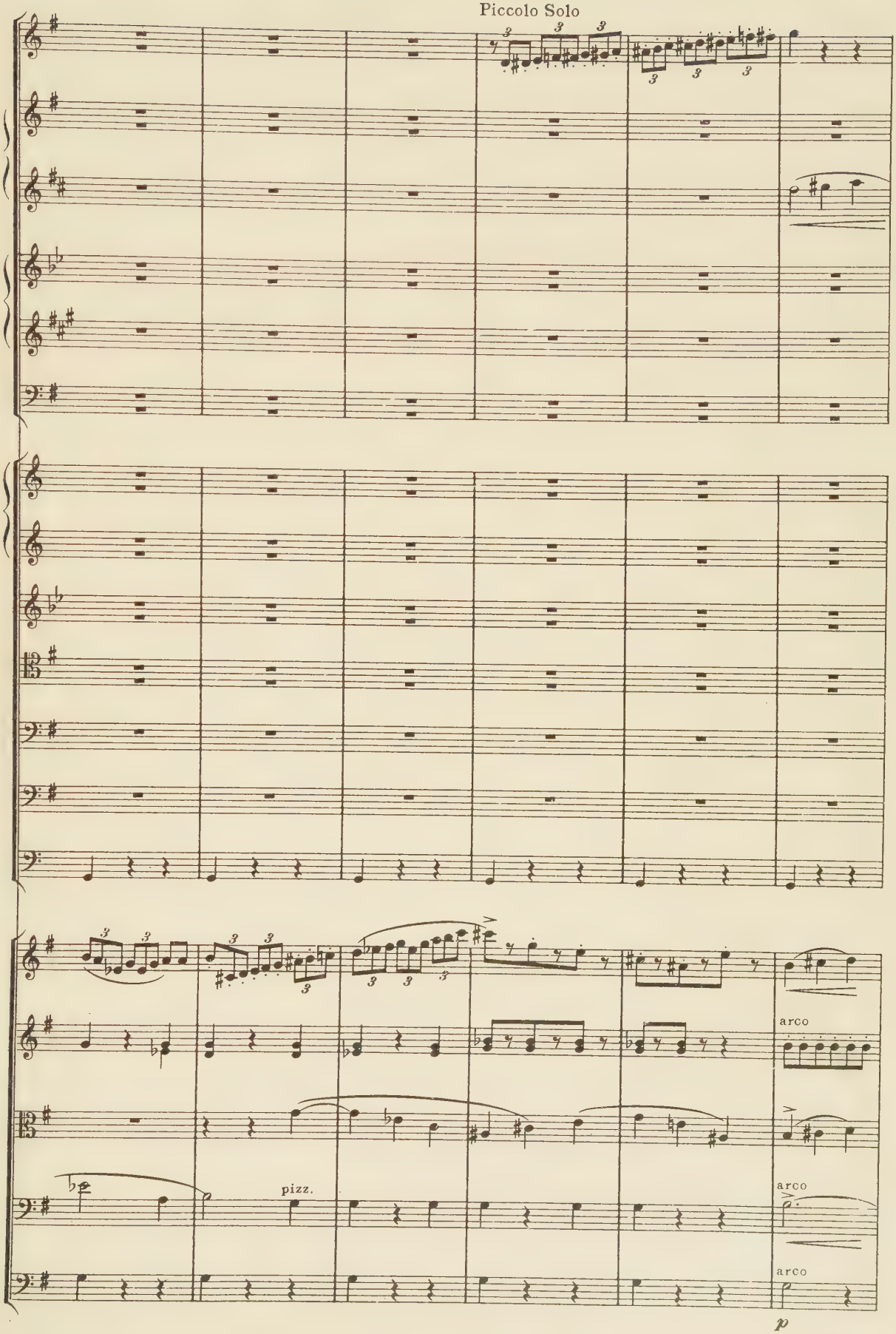

Tuba
Muta C# to D
F# to G

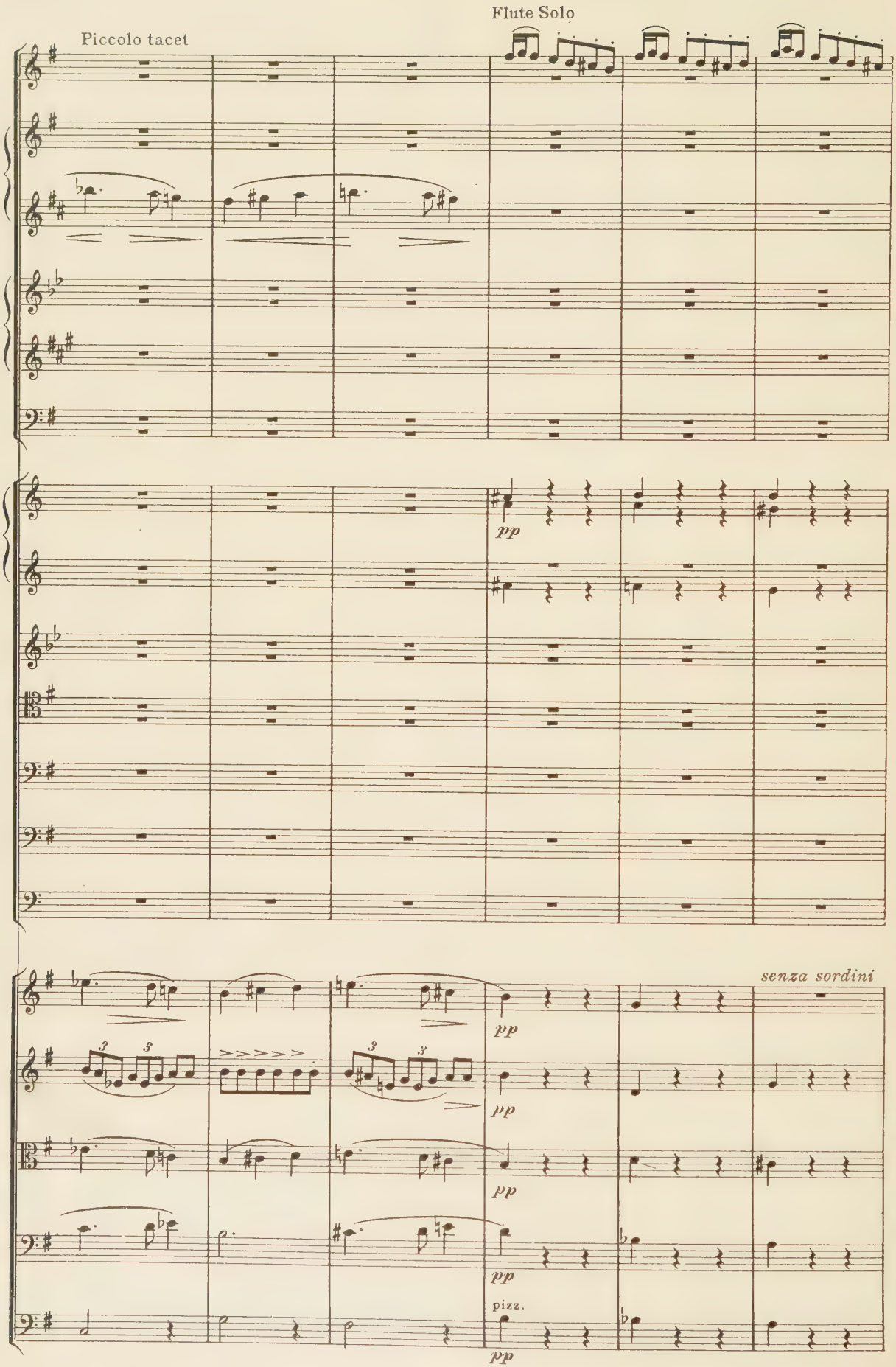

rit.
pp
rit.
pp
(Stopped)
(Stopped)
mf
mp
rit.
rit.
rit.
pp
Tam-tam
tr
pp

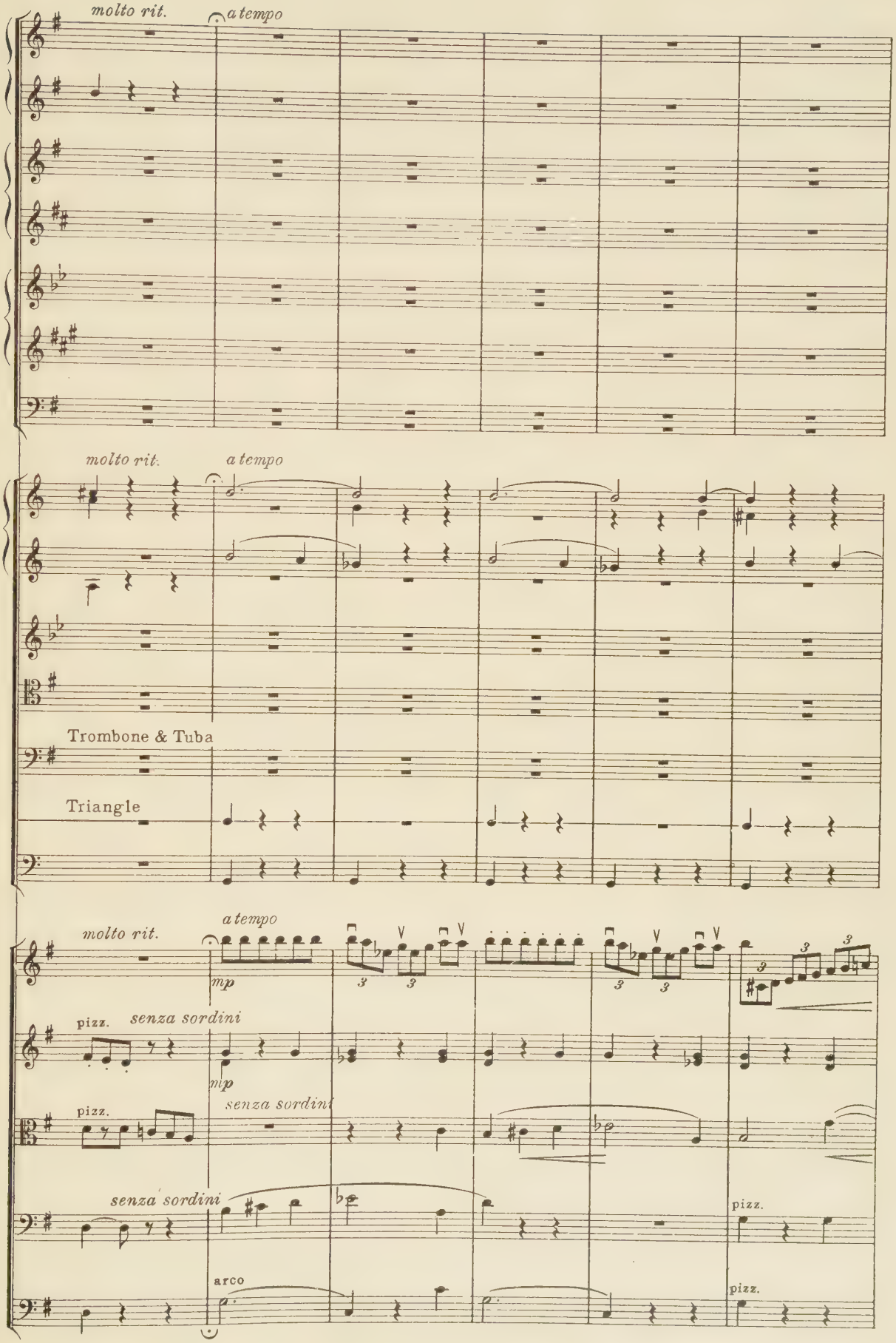

pp
pp
(Stopped)
pp
pp
ppp
pp
pp
pizz.
arco
pp
pizz.
arco
pp

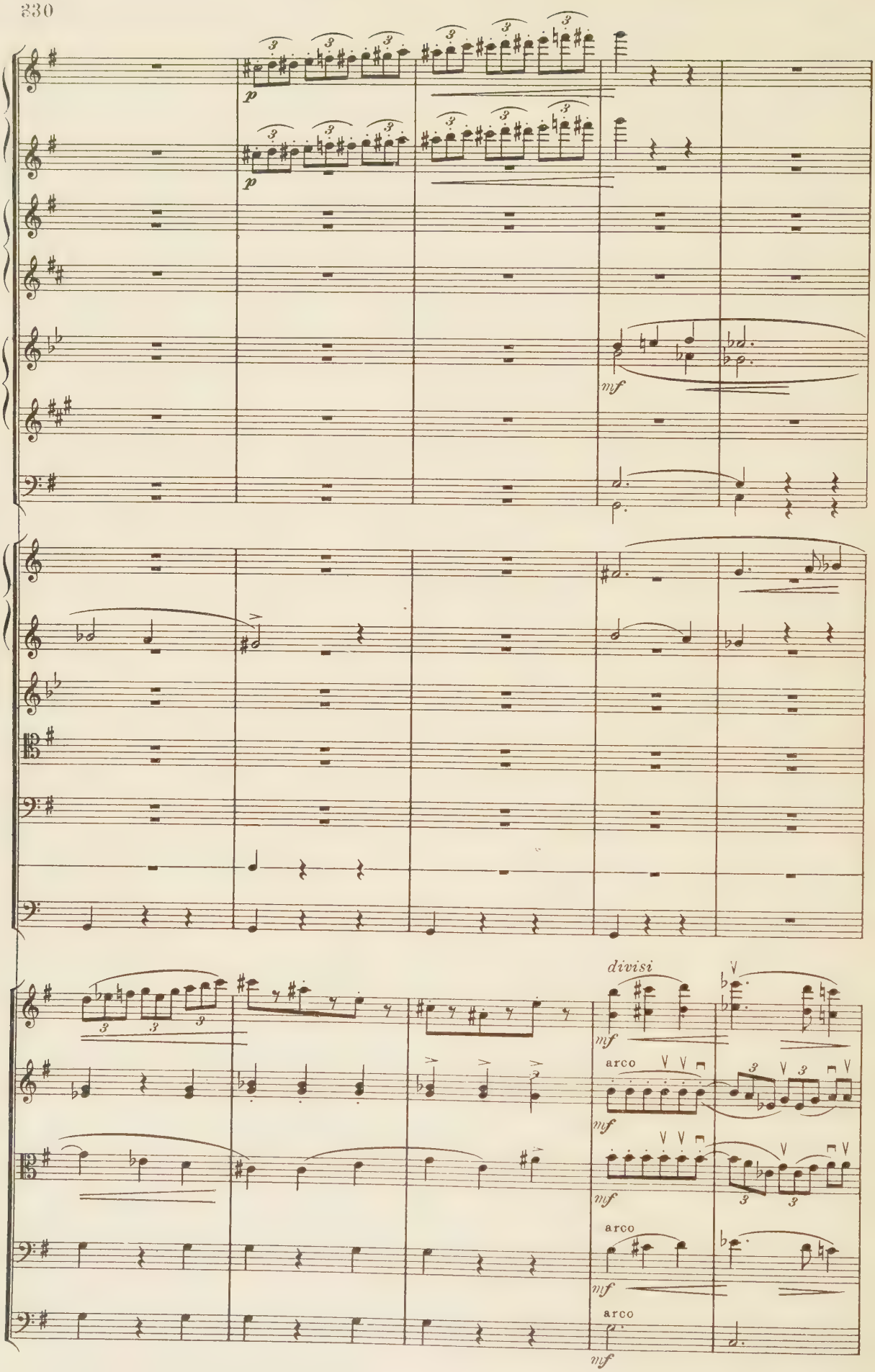

Allegretto
grazioso
pp
pp
pp
grazioso
Allegretto
(1mo Stopped)
(Stopped)
sfz
sfz
Allegretto
con sordini
grazioso
con sordini
pp
con sordini
pizz.
pp
con sordini
pp
pizz.

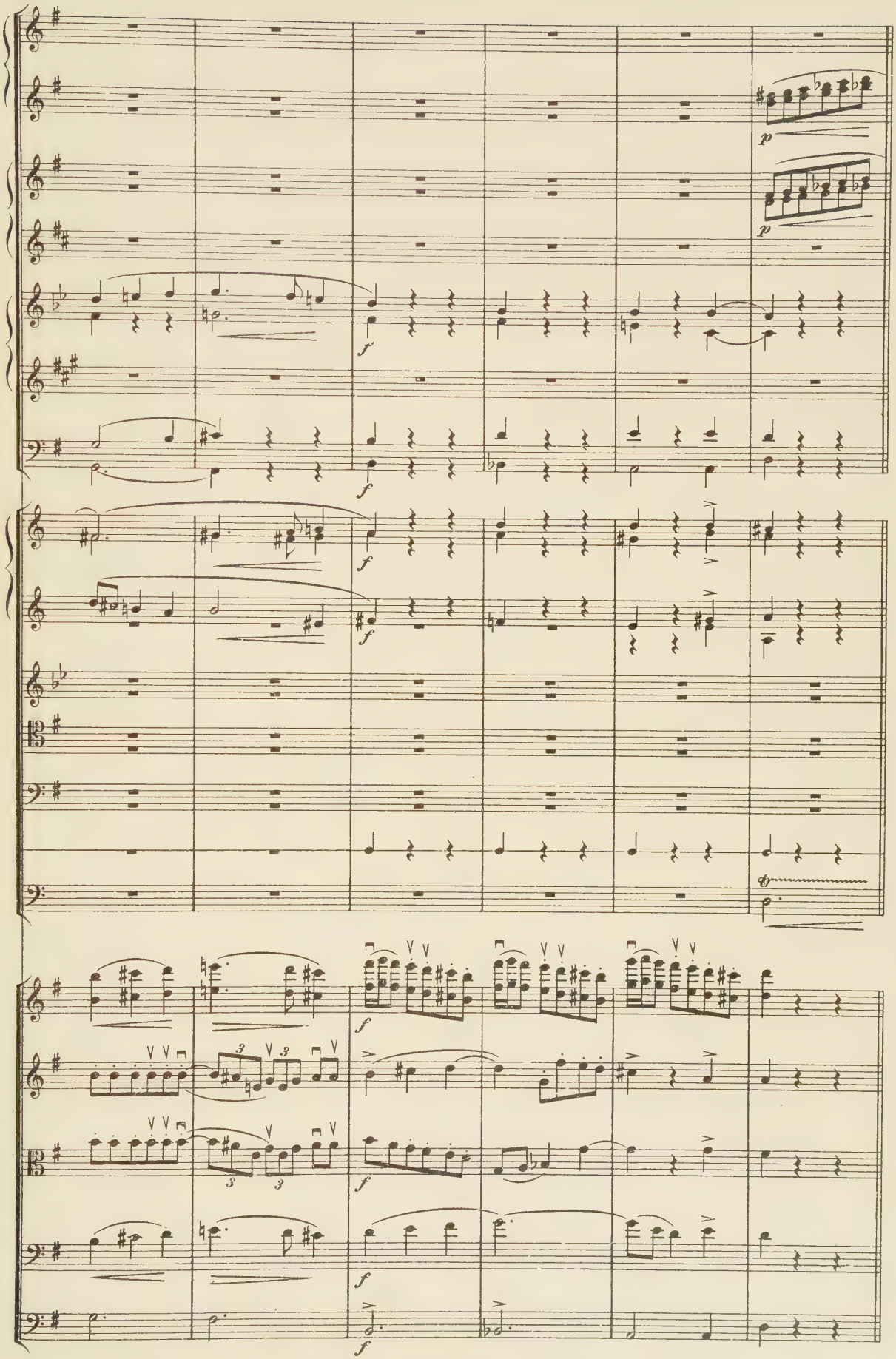

Allegretto ma non troppo (♩. = 72)
Allegretto ma non troppo (♩. = 72)
pp
Allegretto ma non troppo (♩. = 72)
rit.
pizz.
arco

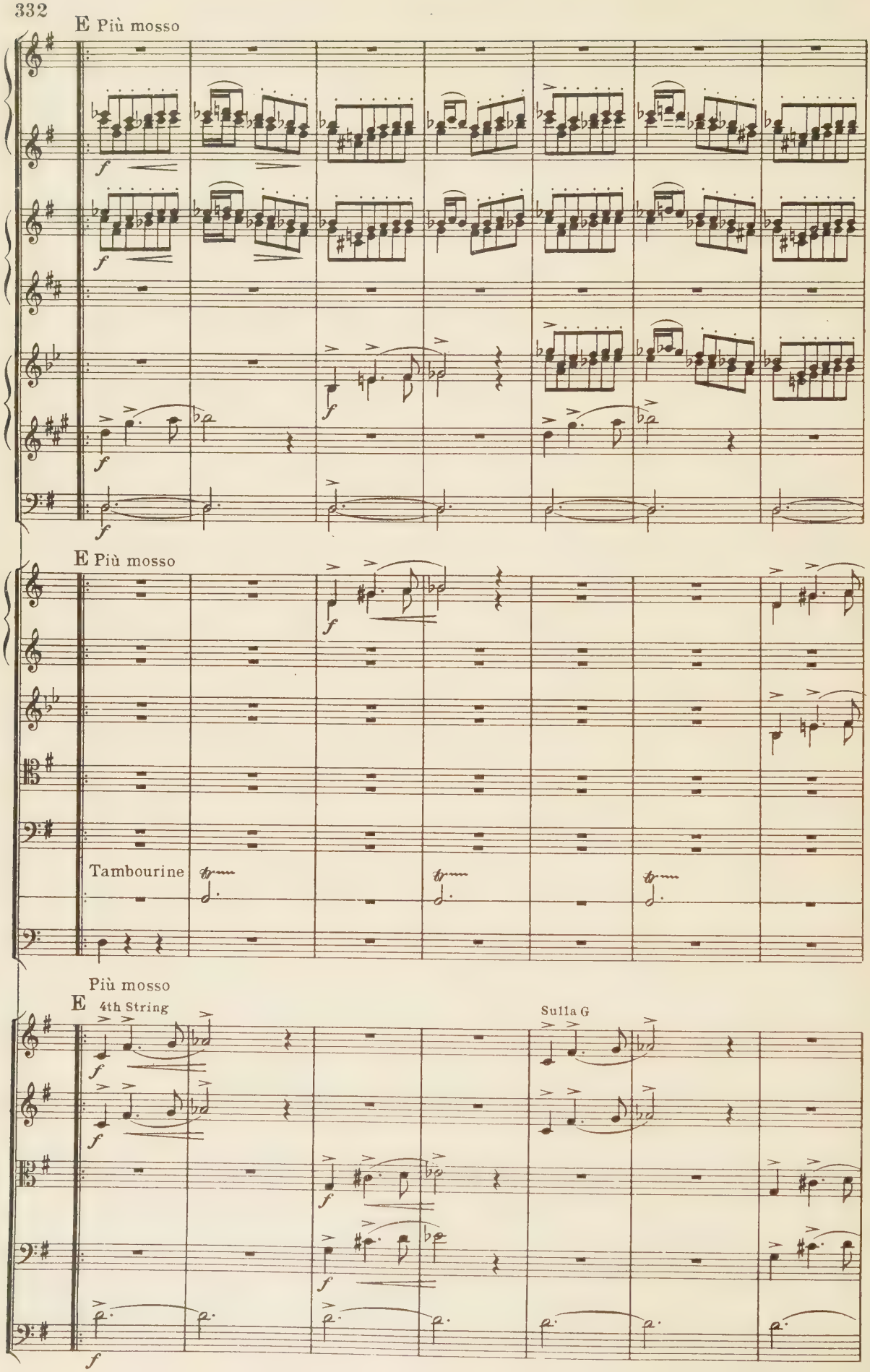

Piccolo Solo
pizz.
arco
arco
arco
p

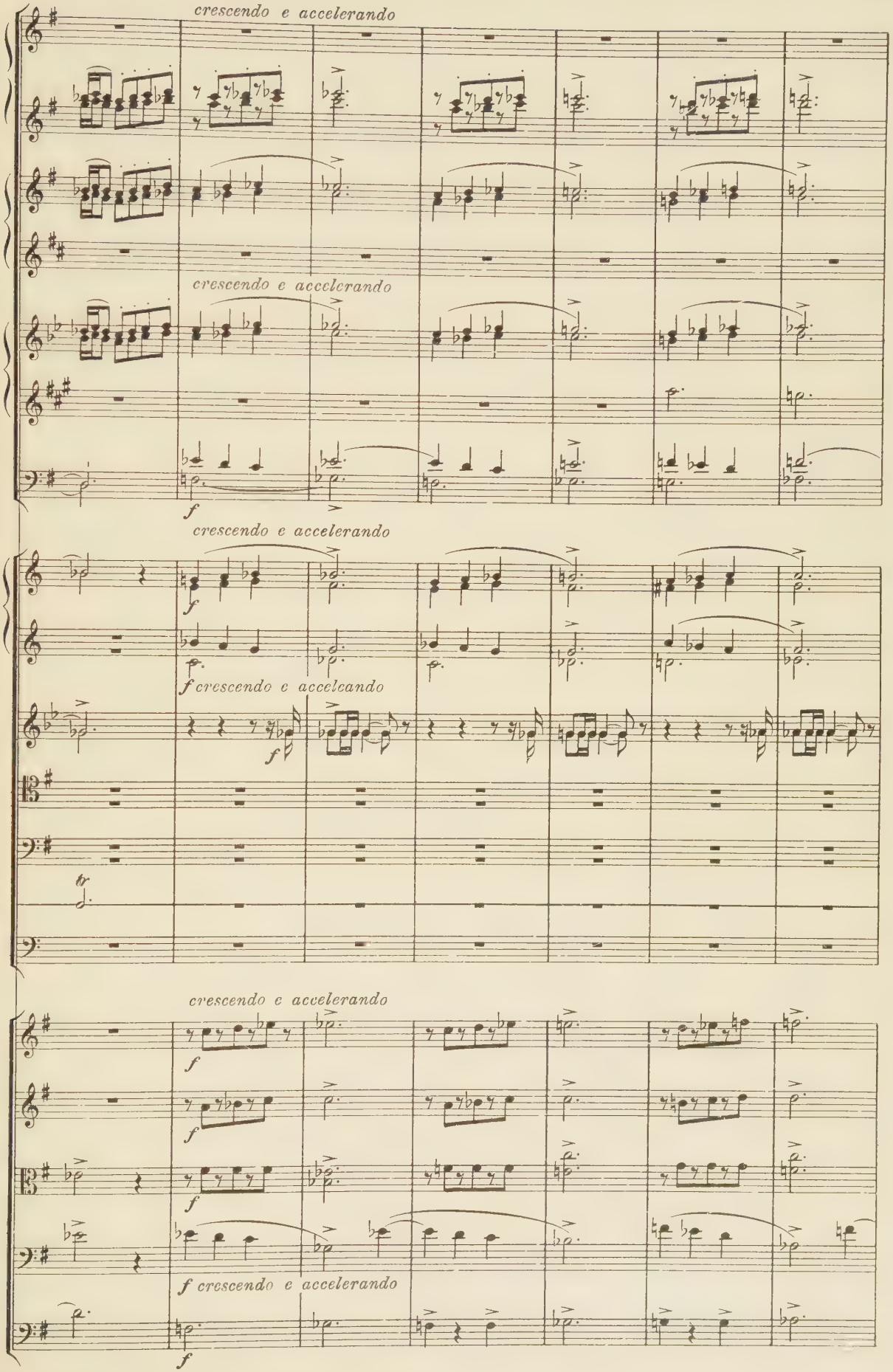

Flute Solo
Piccolo tacet
pp
senza sordini
pizz.

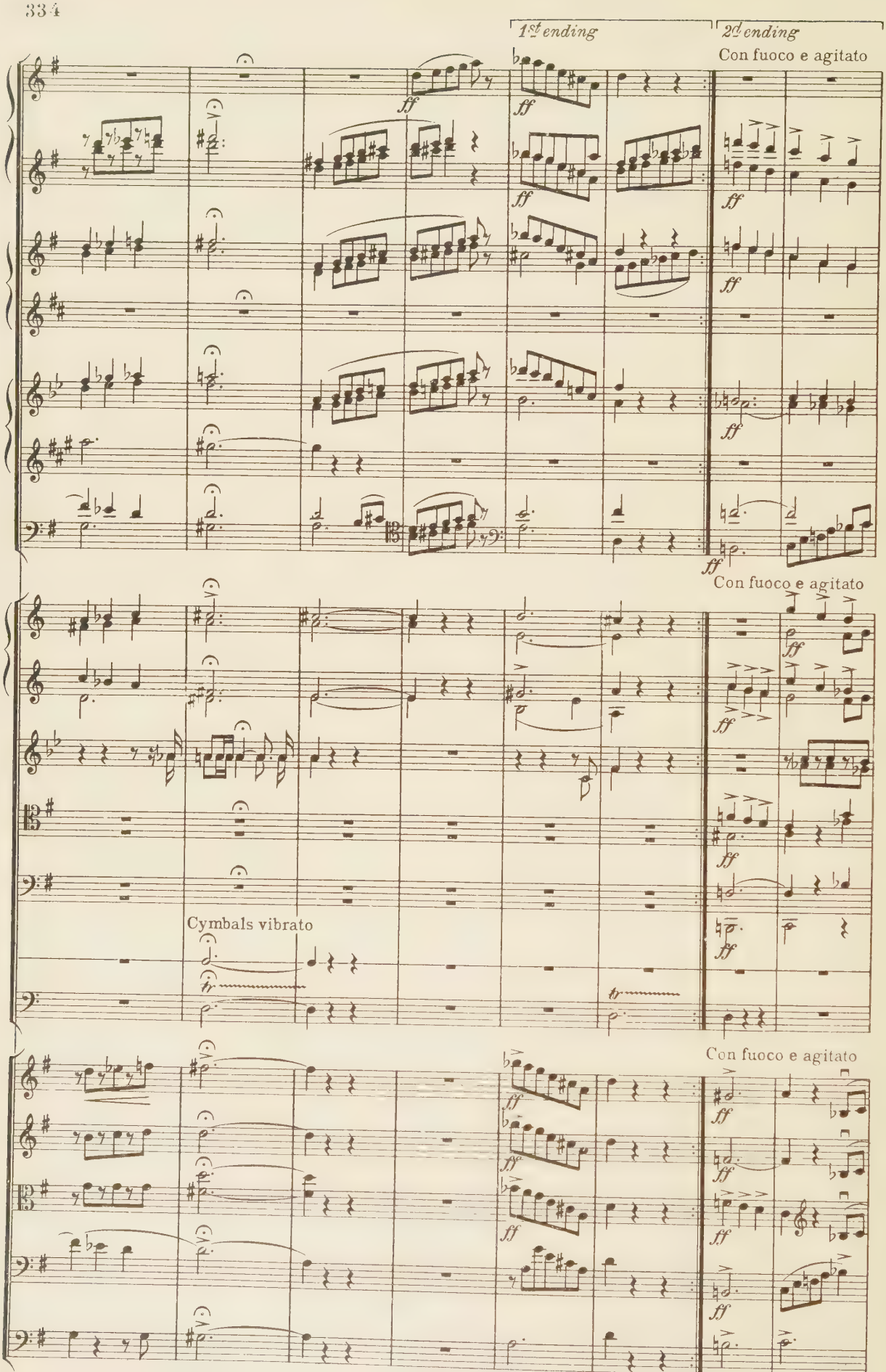

molto rit.
a tempo
molto rit.
a tempo
Trombone & Tuba
Triangle
molto rit.
a tempo
mp
pizz.
senza sordini
mp
pizz.
senza sordini
senza sordini
arco
pizz.
pizz.

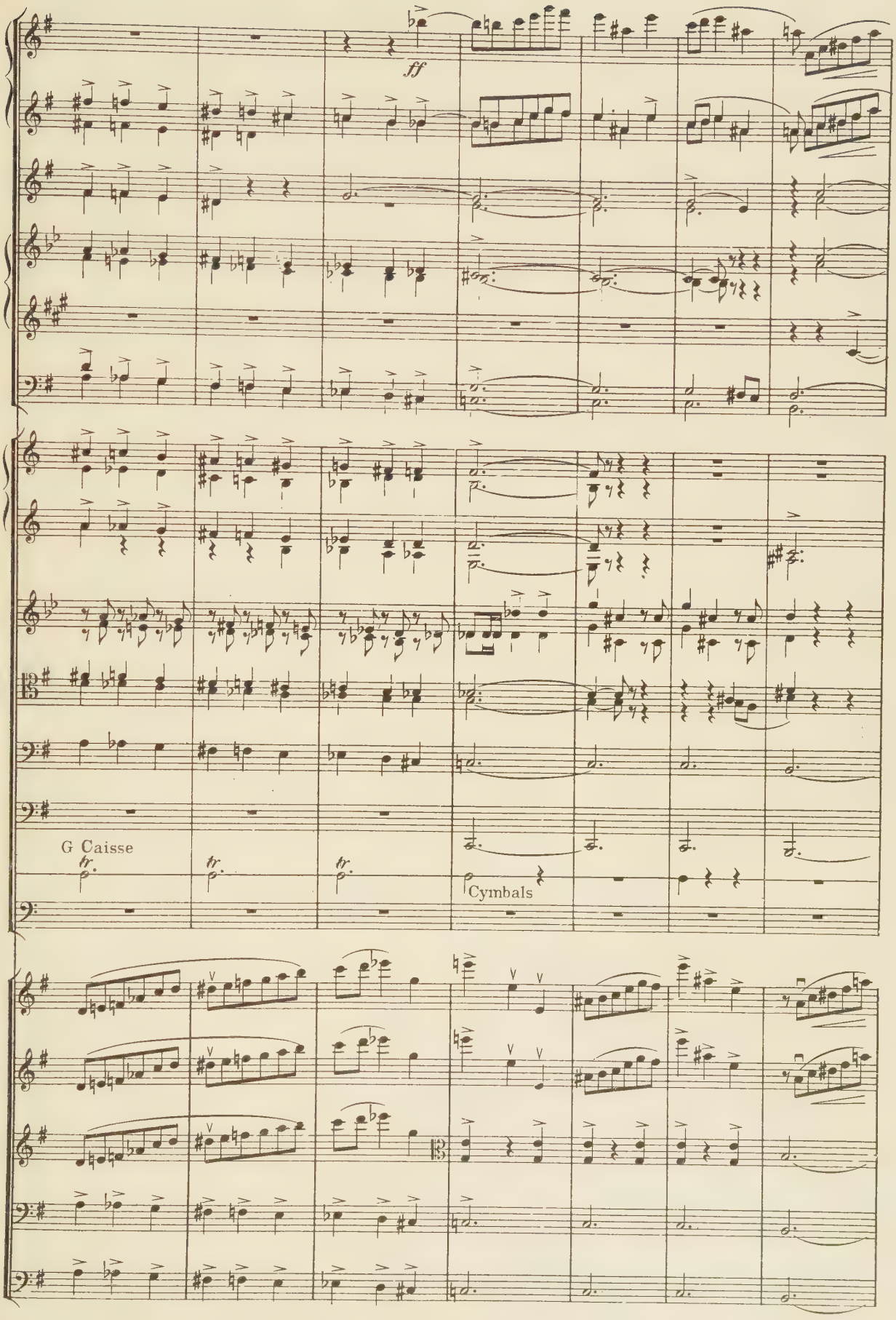

p
p
mf
divisi
mf
arco
mf
mf
arco
mf
arco
mf

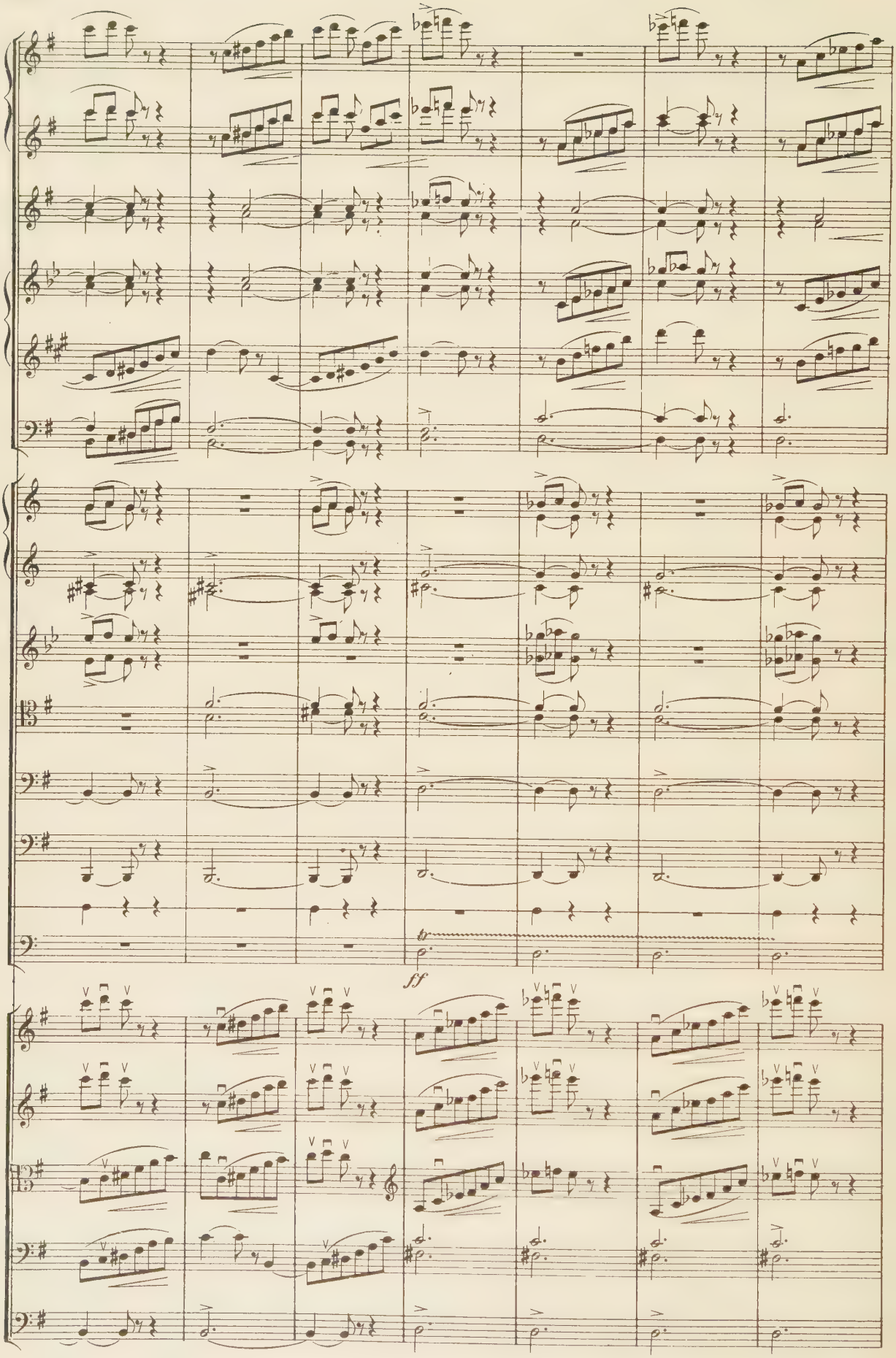

p
p
f
f
f
f
f
f
f
f
f

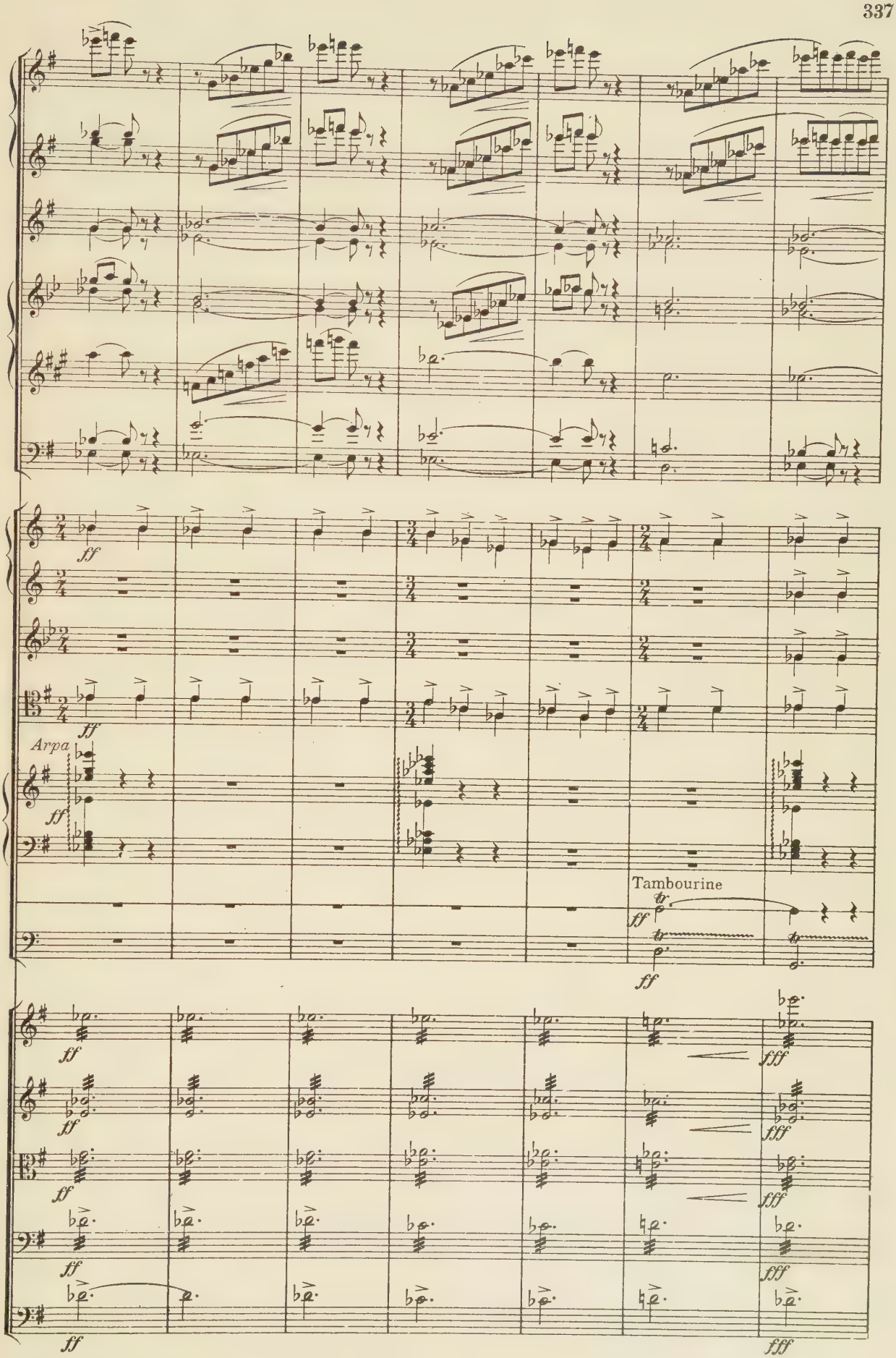

E Più mosso
f
E Più mosso
Tambourine
Più mosso
E
4th String
Sulla G

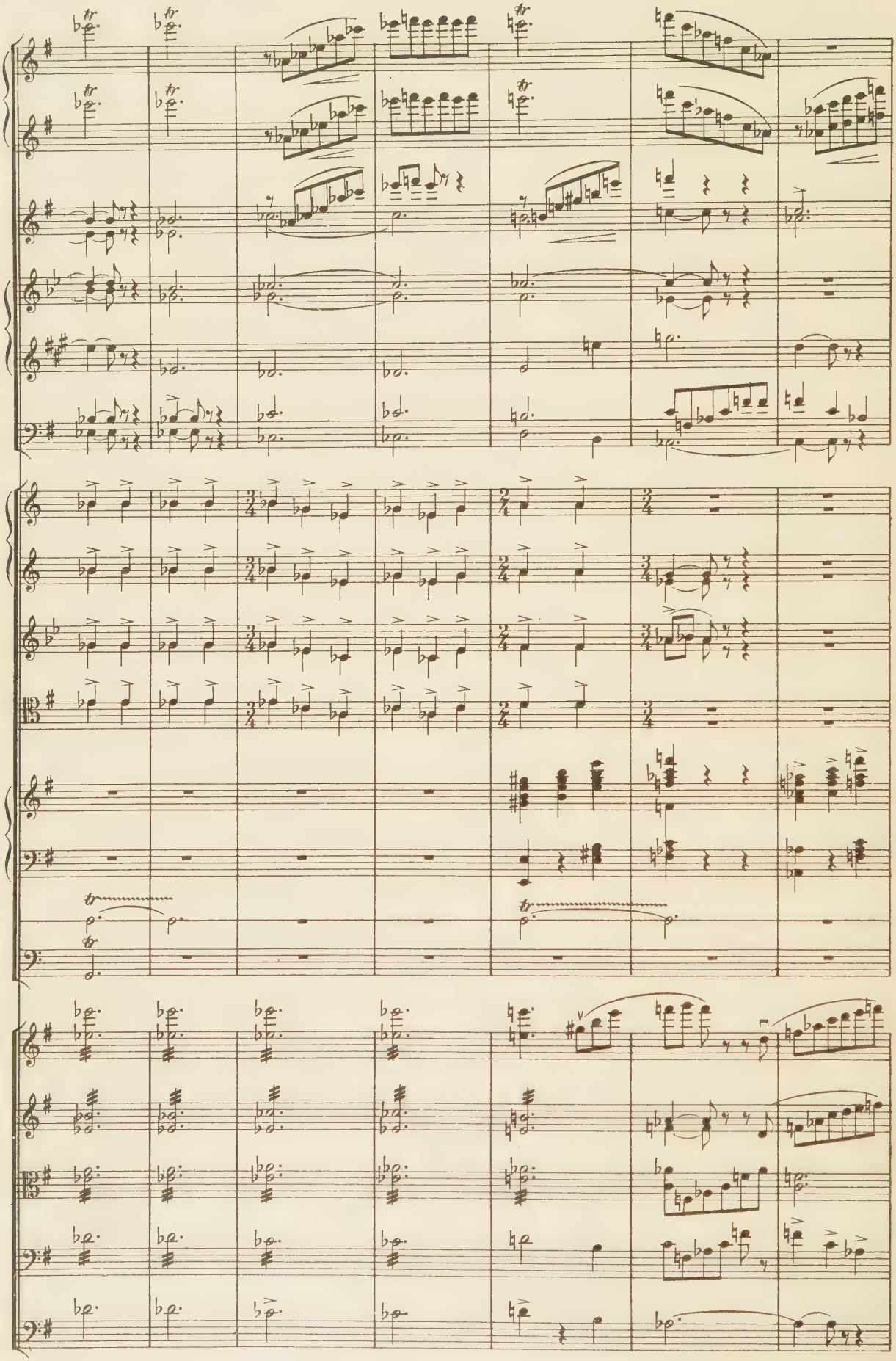

crescendo e accelerando
crescendo e accelerando
f
crescendo e accelerando
f crescendo e accelcando
f
crescendo e accelerando
f
f
f
f crescendo e accelerando
f

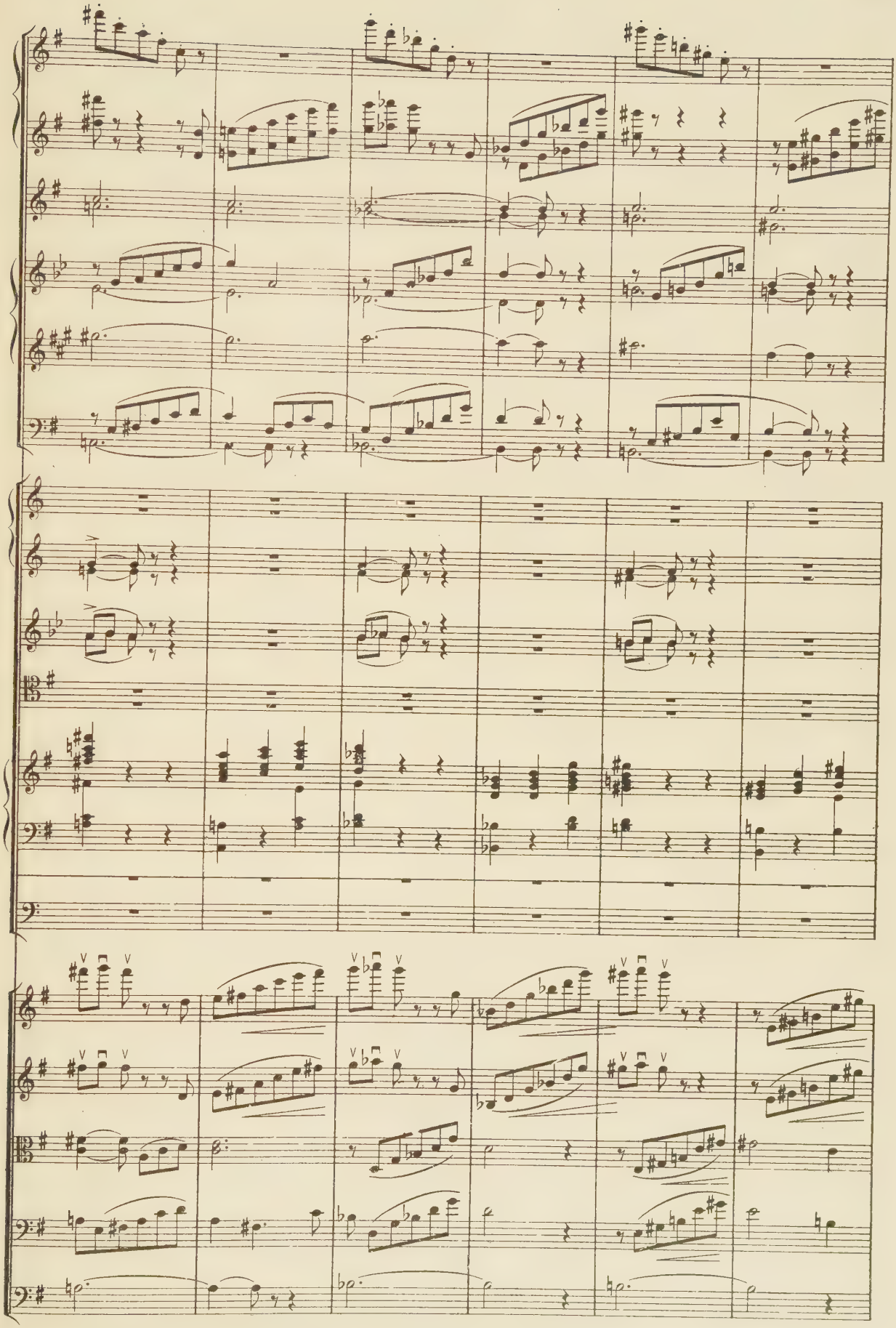

1st ending
2d ending
Con fuoco e agitato
ff
Con fuoco e agitato
Cymbals vibrato
tr
Con fuoco e agitato

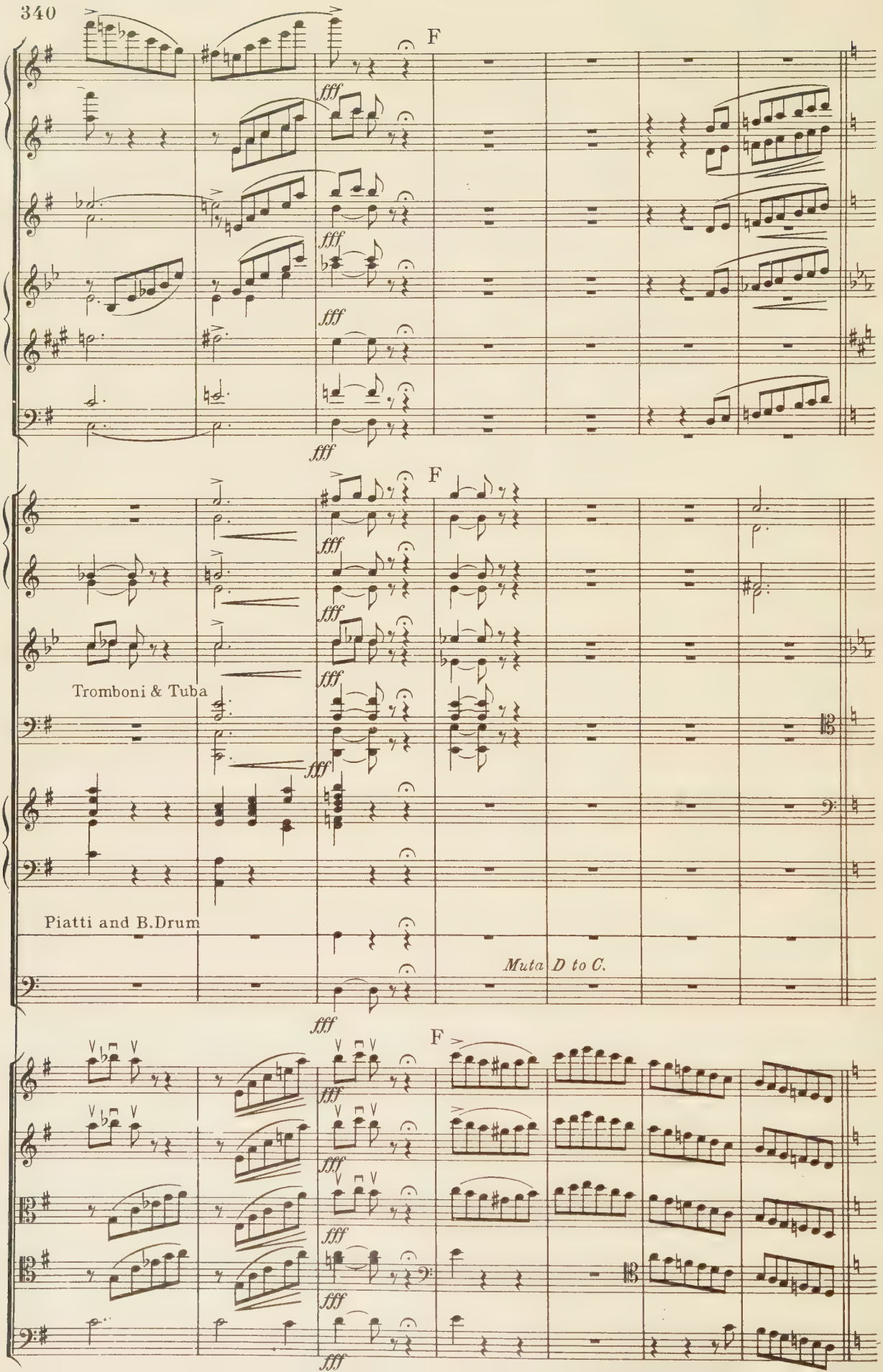

ff
G Caisse
tr
tr
tr
Cymbals

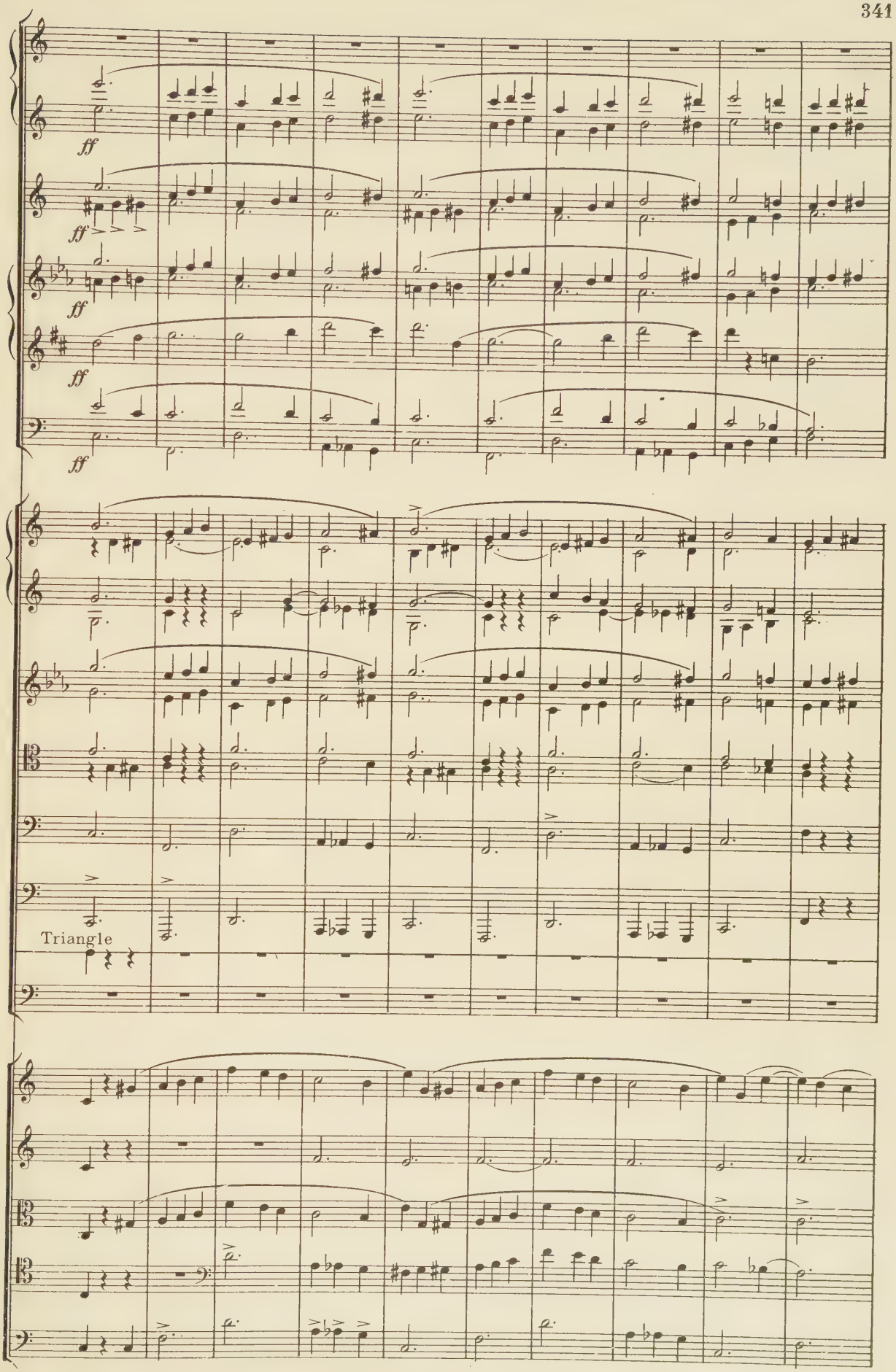

tr
ff

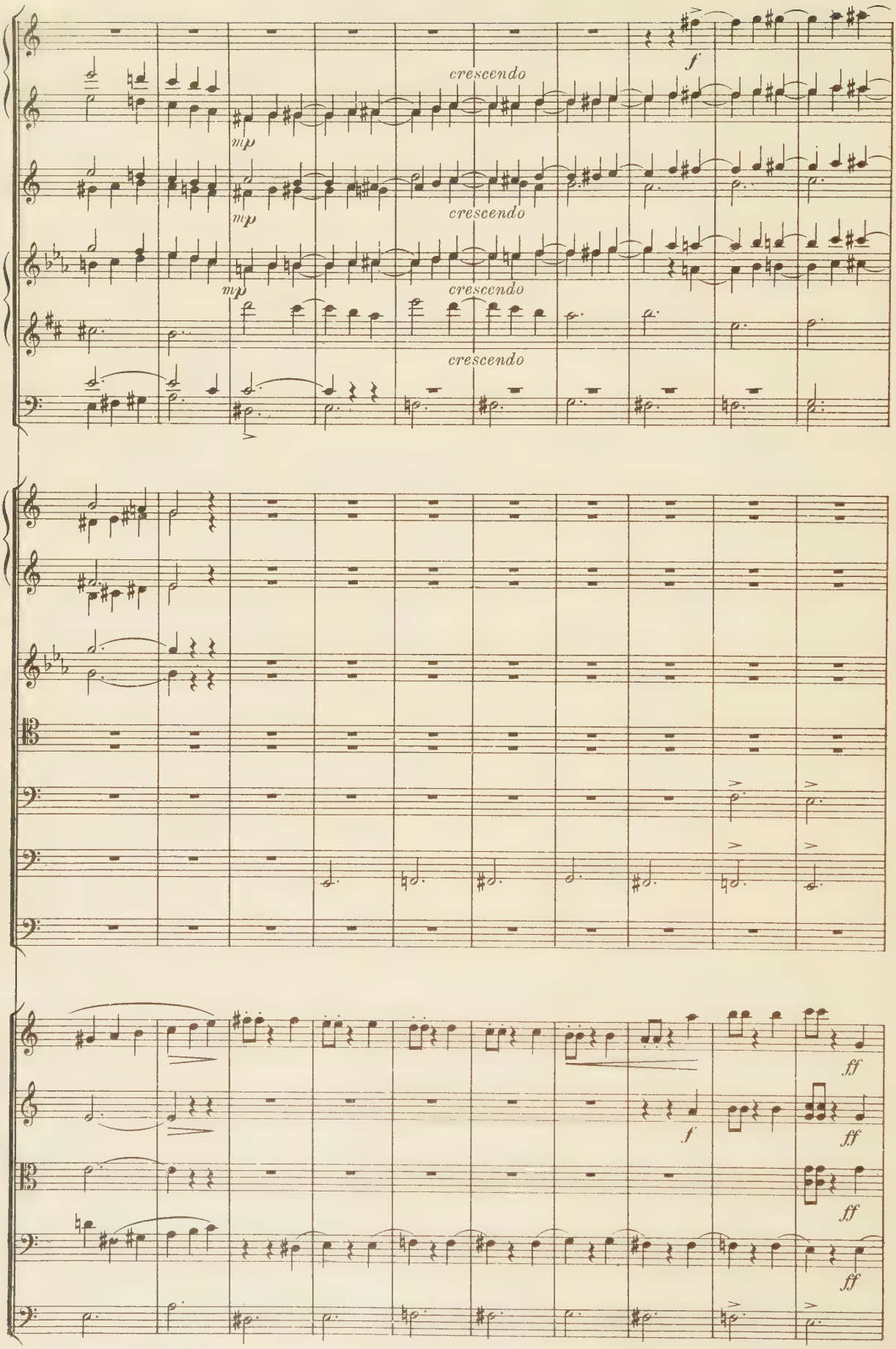

ff
Arpa
Tambourine
fff

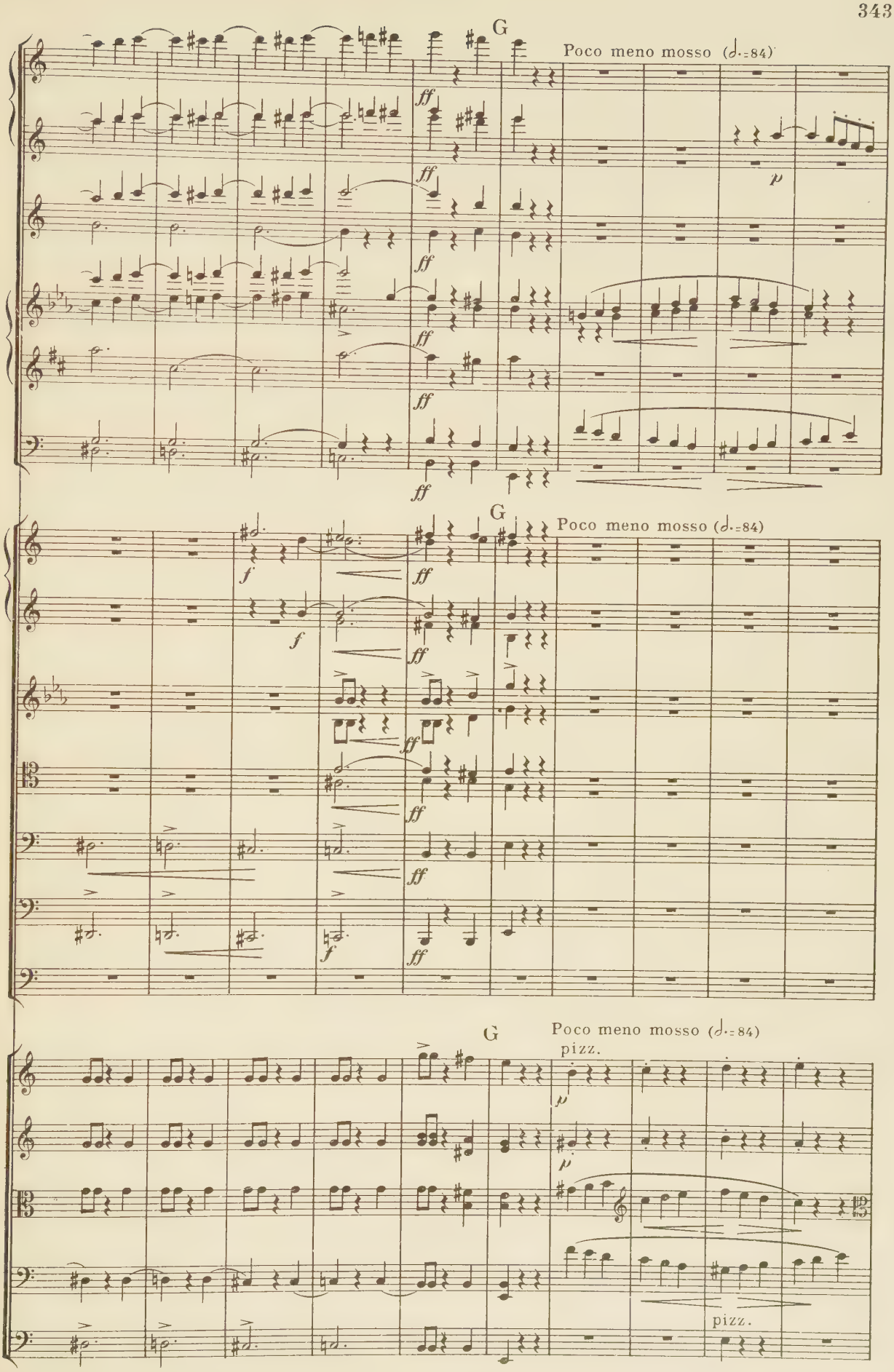


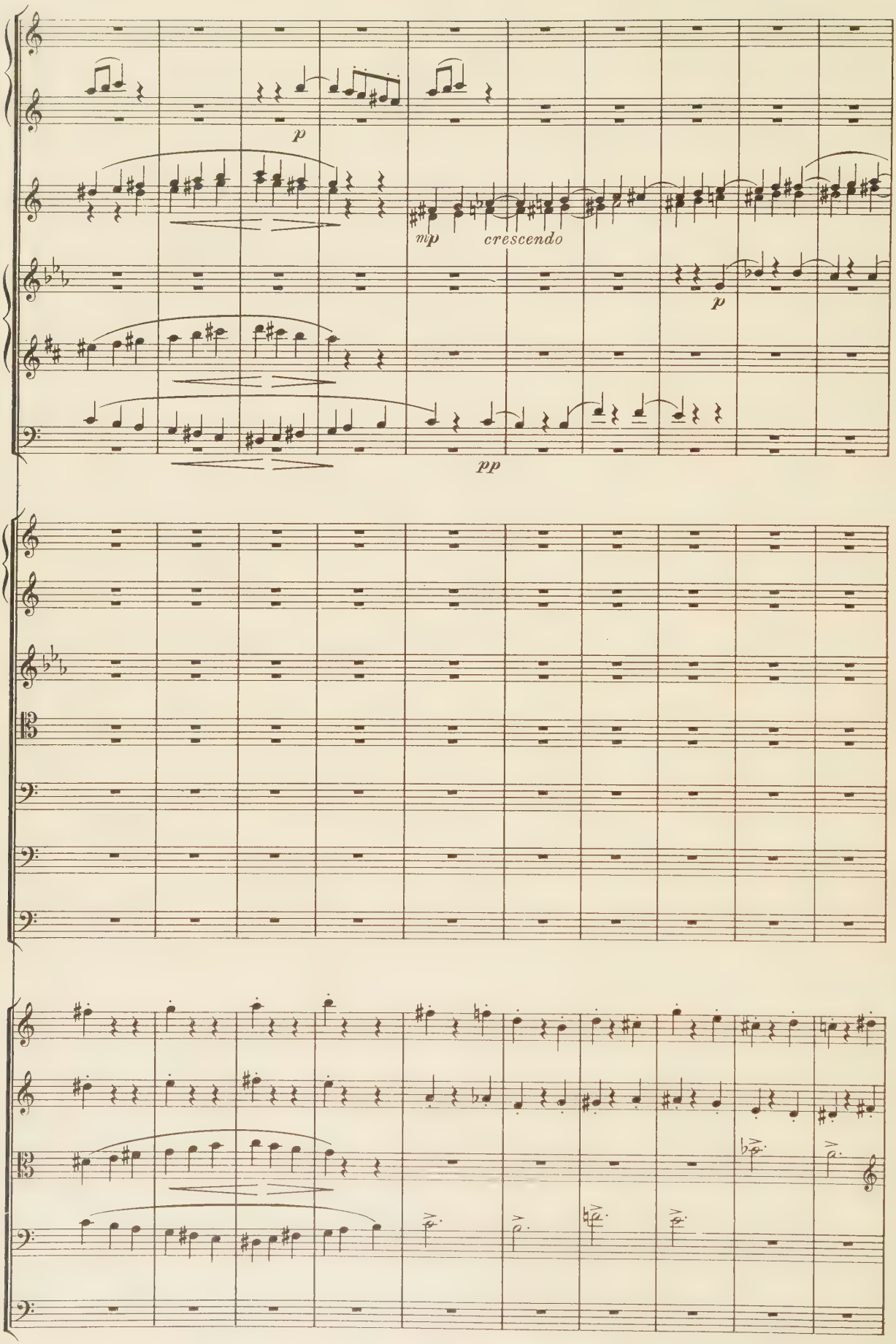


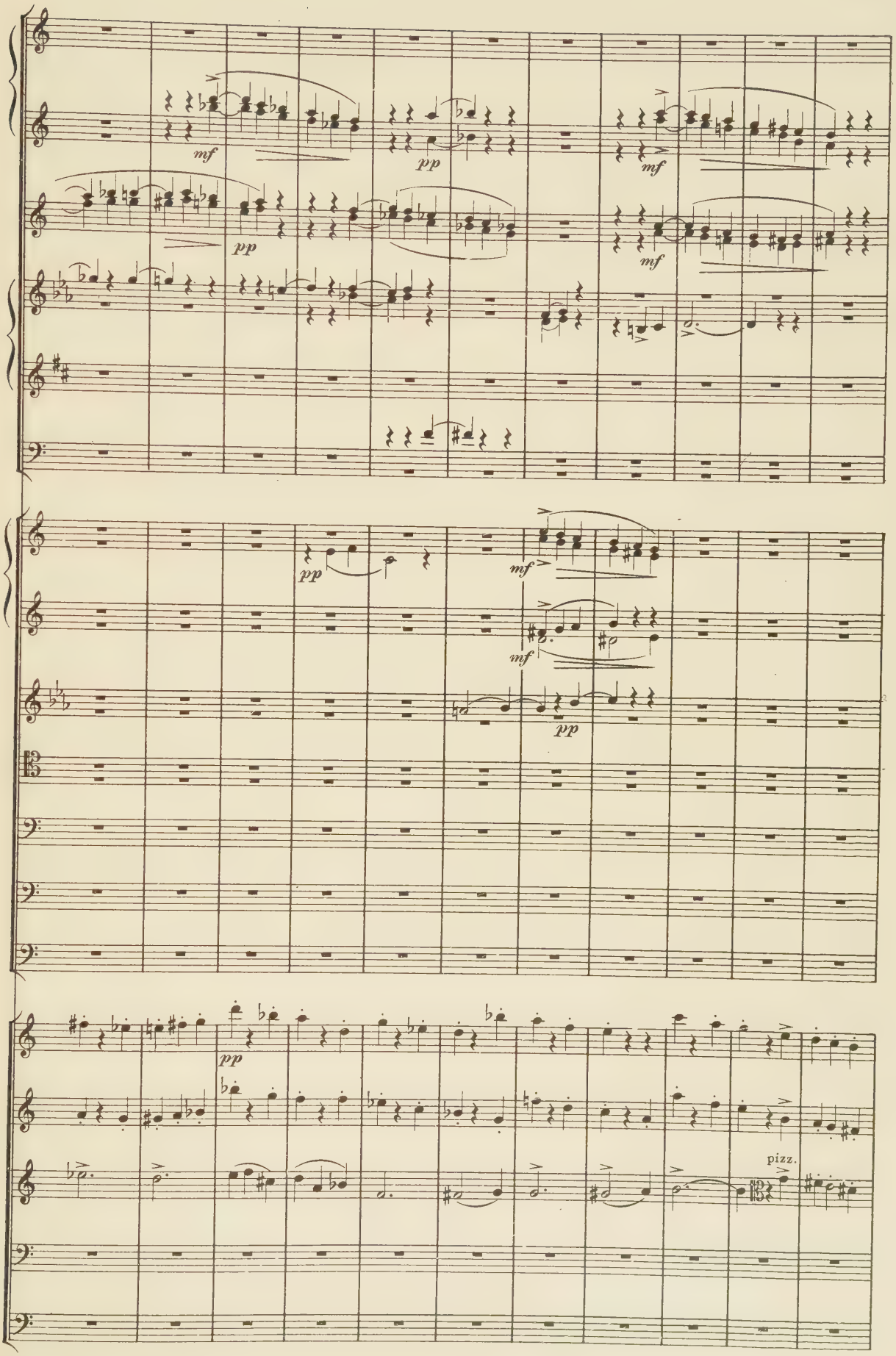

F
fff
F
Tromboni & Tuba
Piatti and B.Drum
Muta D to C.
F

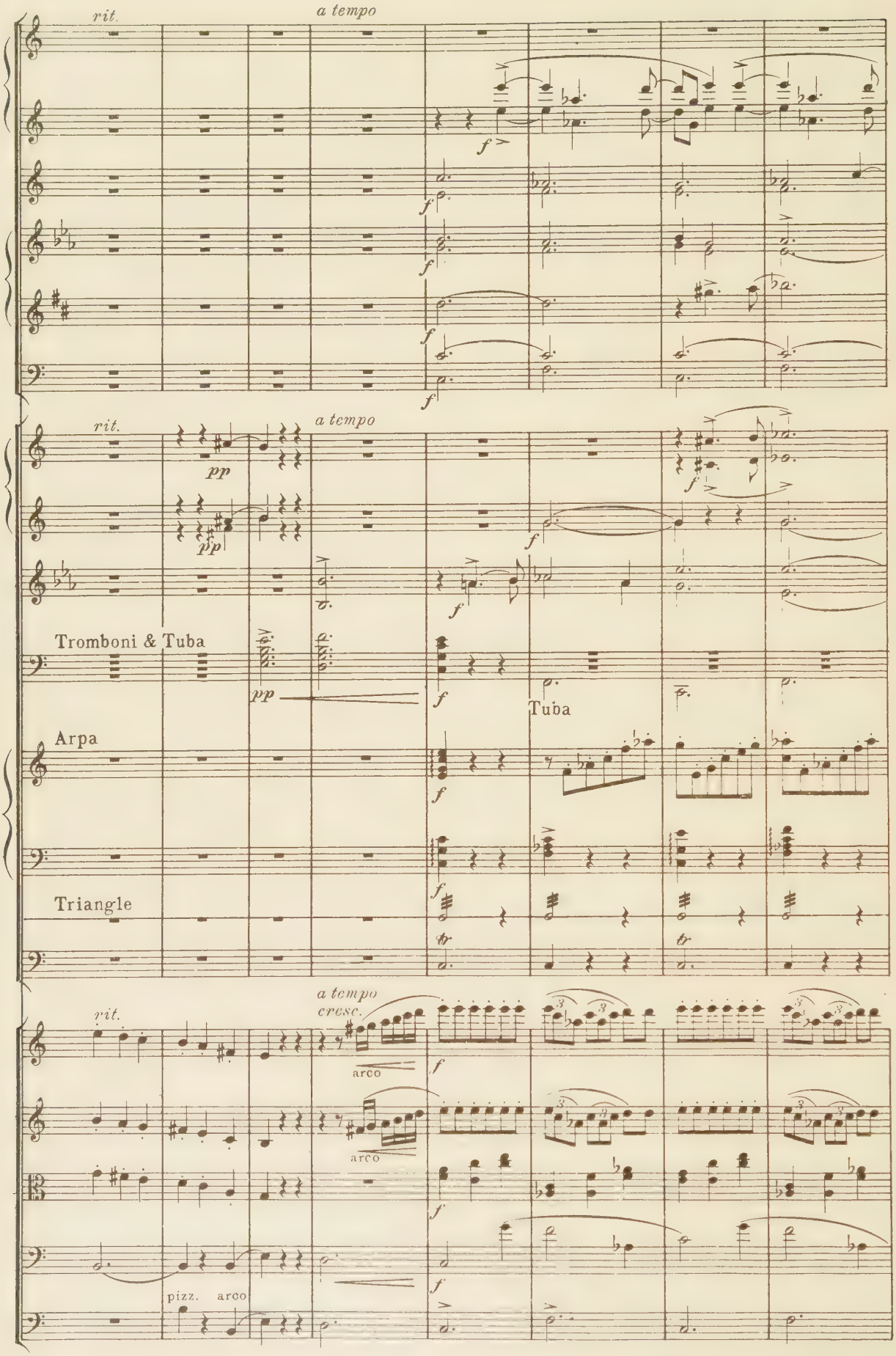

ff
ff
ff
ff
ff
Triangle

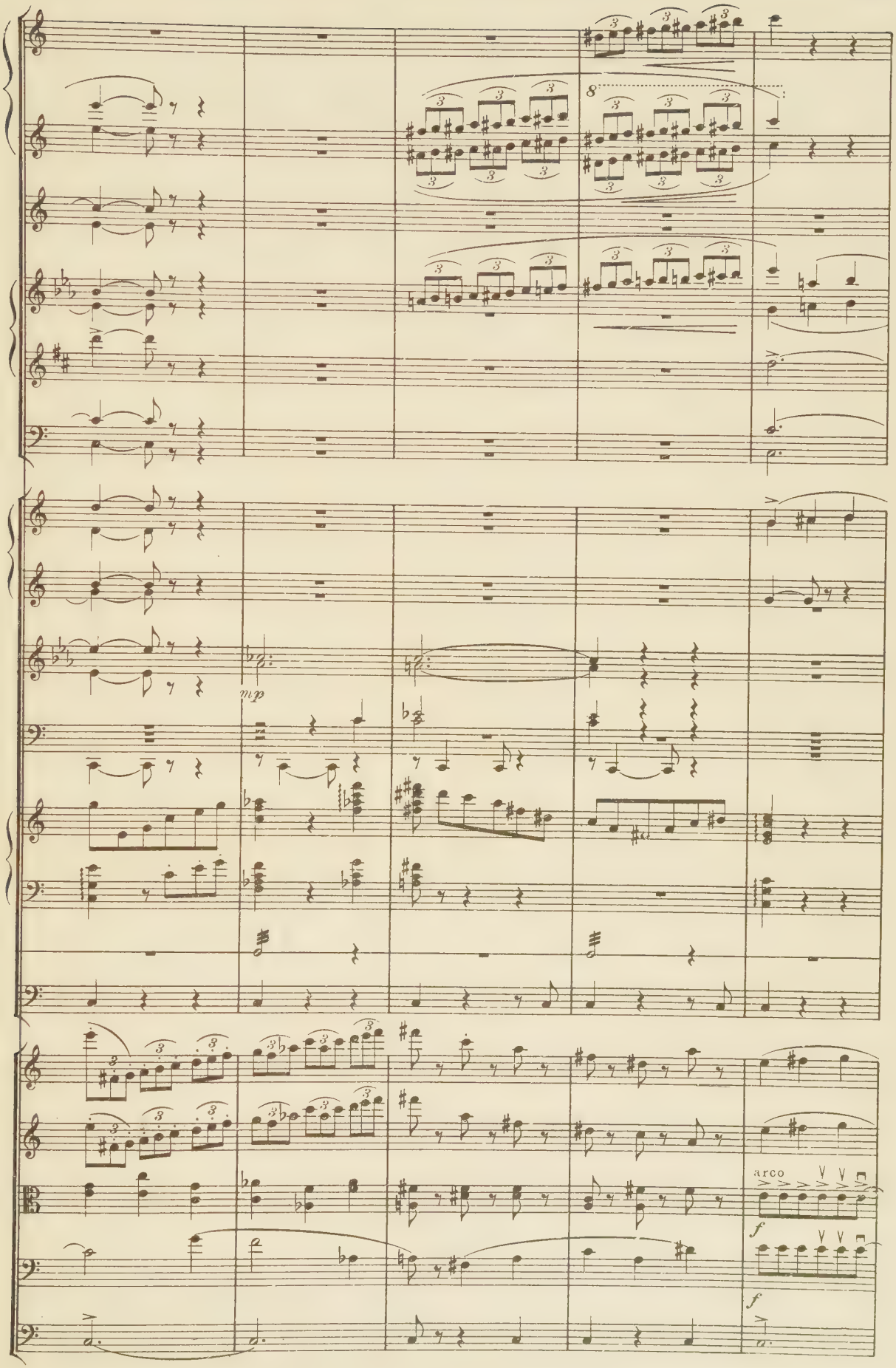

f
crescendo
mp
crescendo
mp
crescendo
mp
crescendo
ff
f
ff
ff
ff

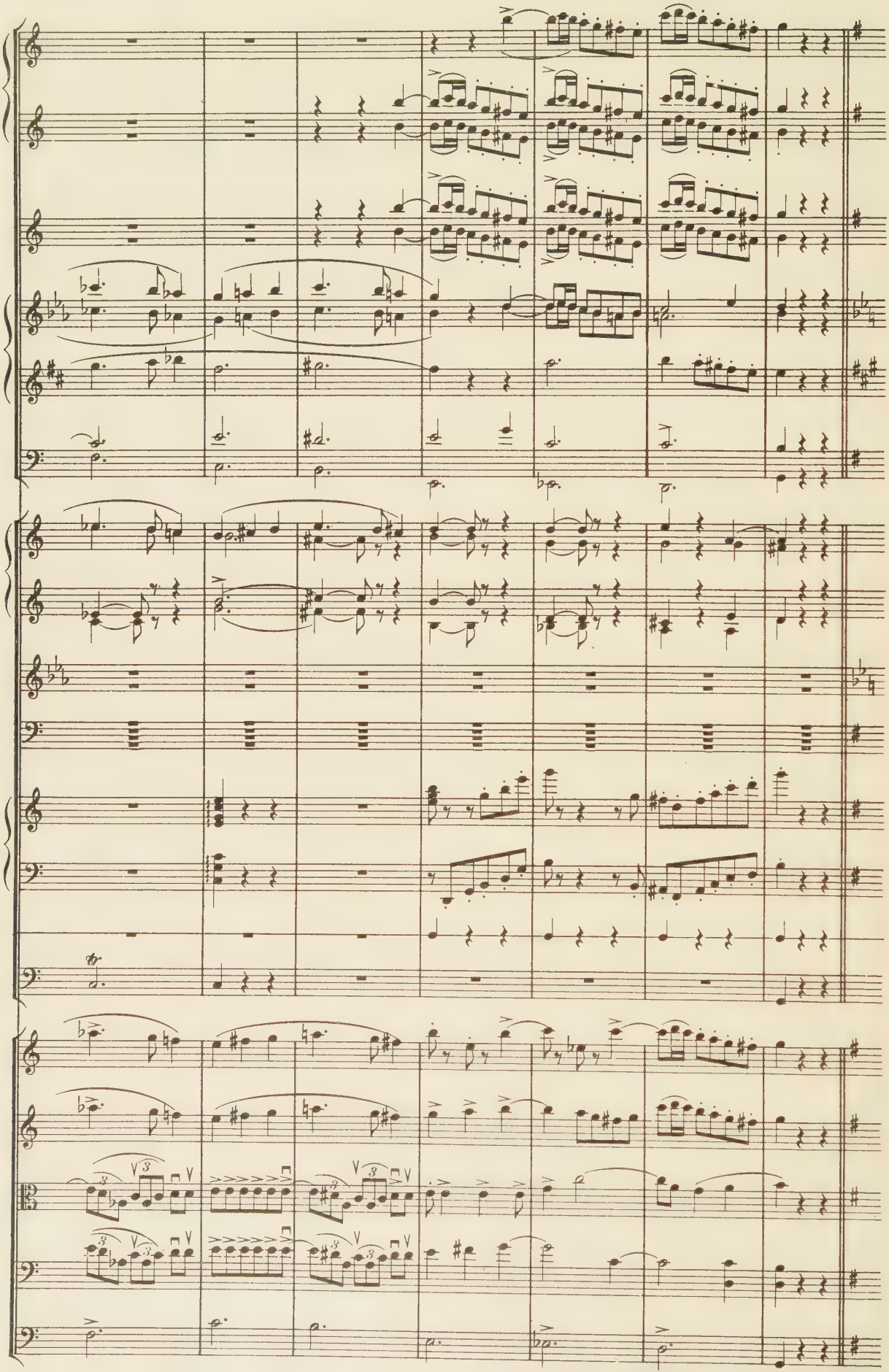

G
Poco meno mosso (♩.=84)
ff
p
G
Poco meno mosso (♩.=84)
f
ff
G
Poco meno mosso (♩.=84)
pizz.
p
pizz.

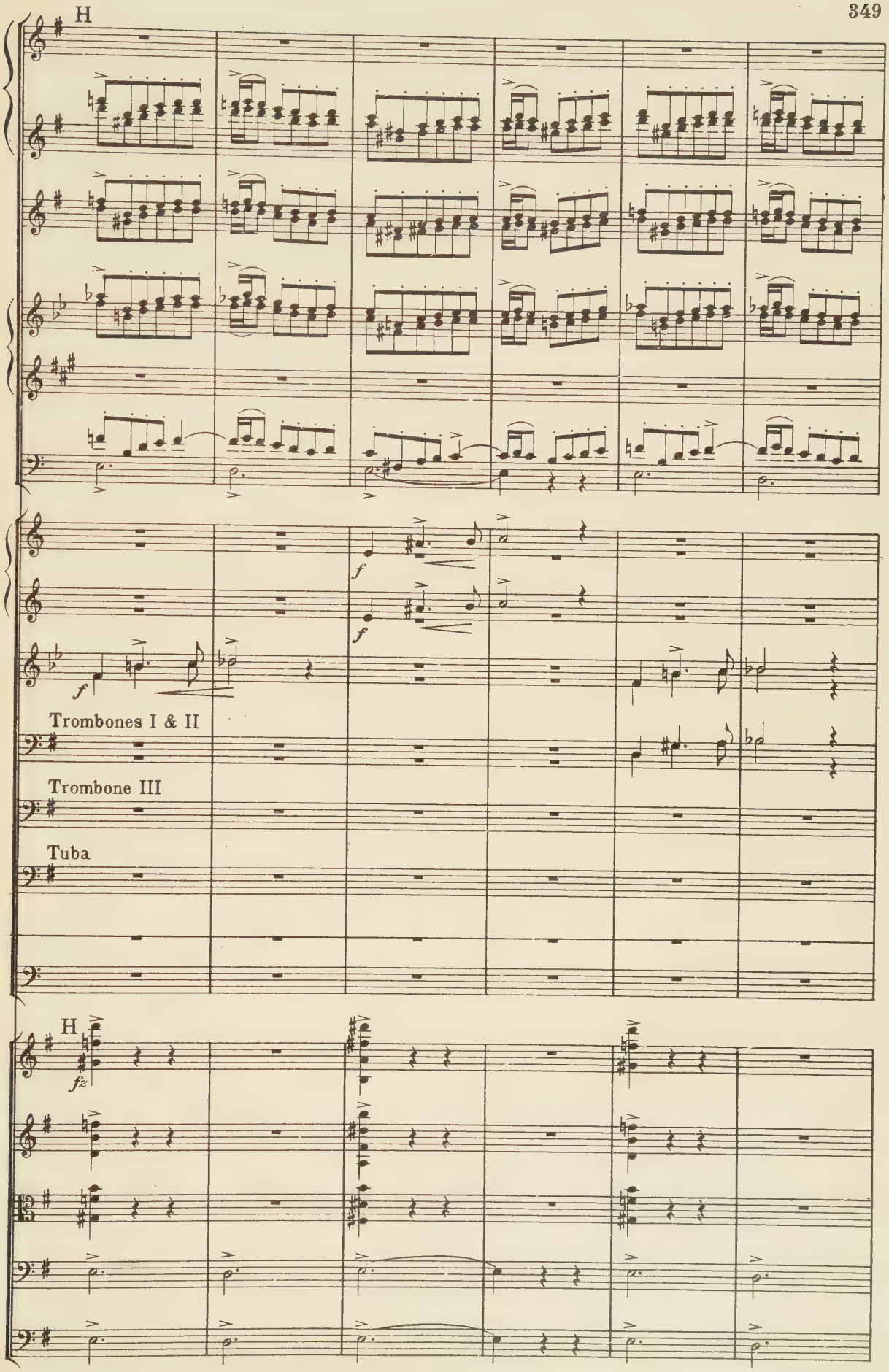

p
mp
crescendo
p
pp

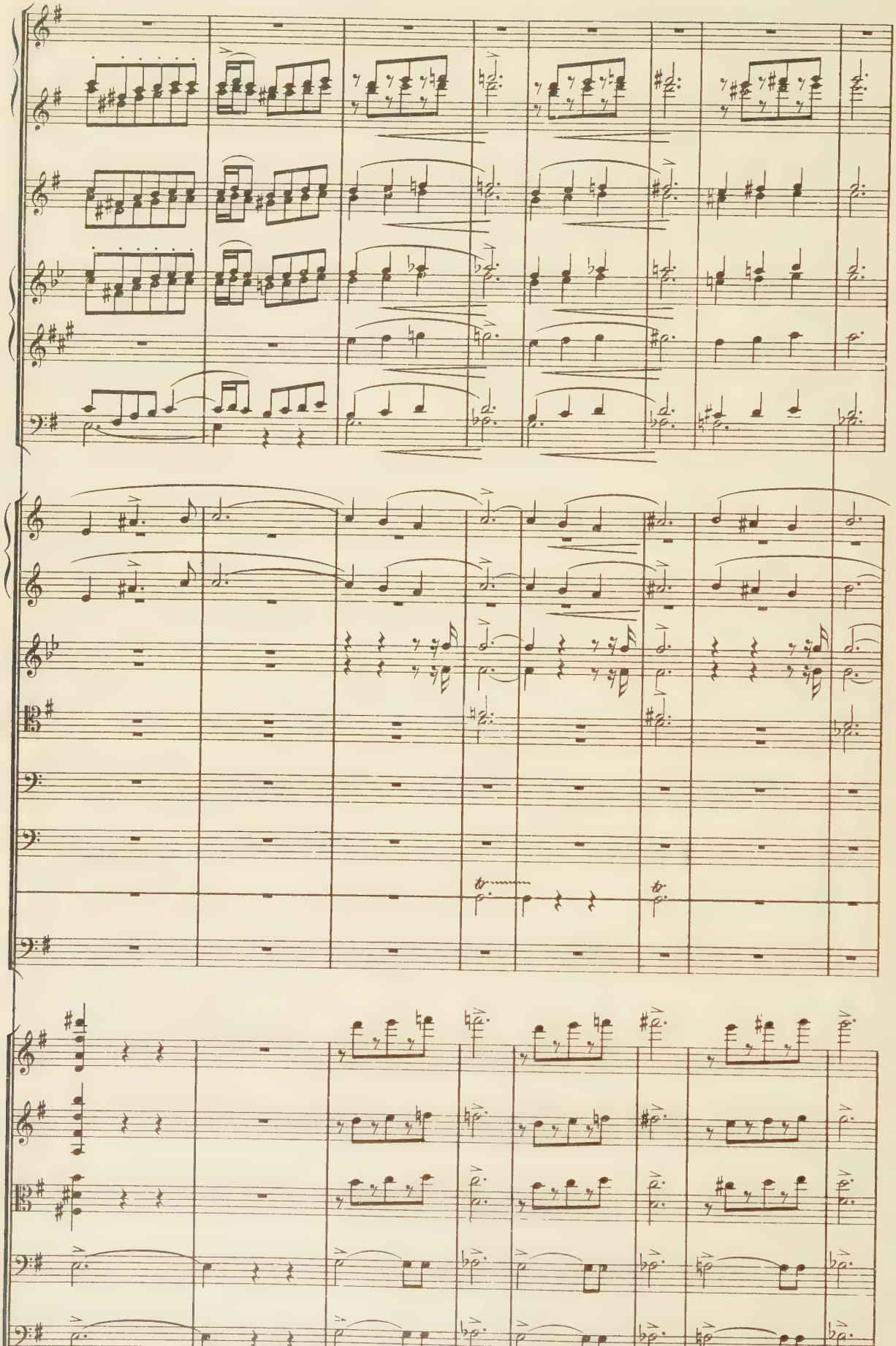

mf
pp
pp
mf
mf
pp
mf
mf
pp
pp
pizz.

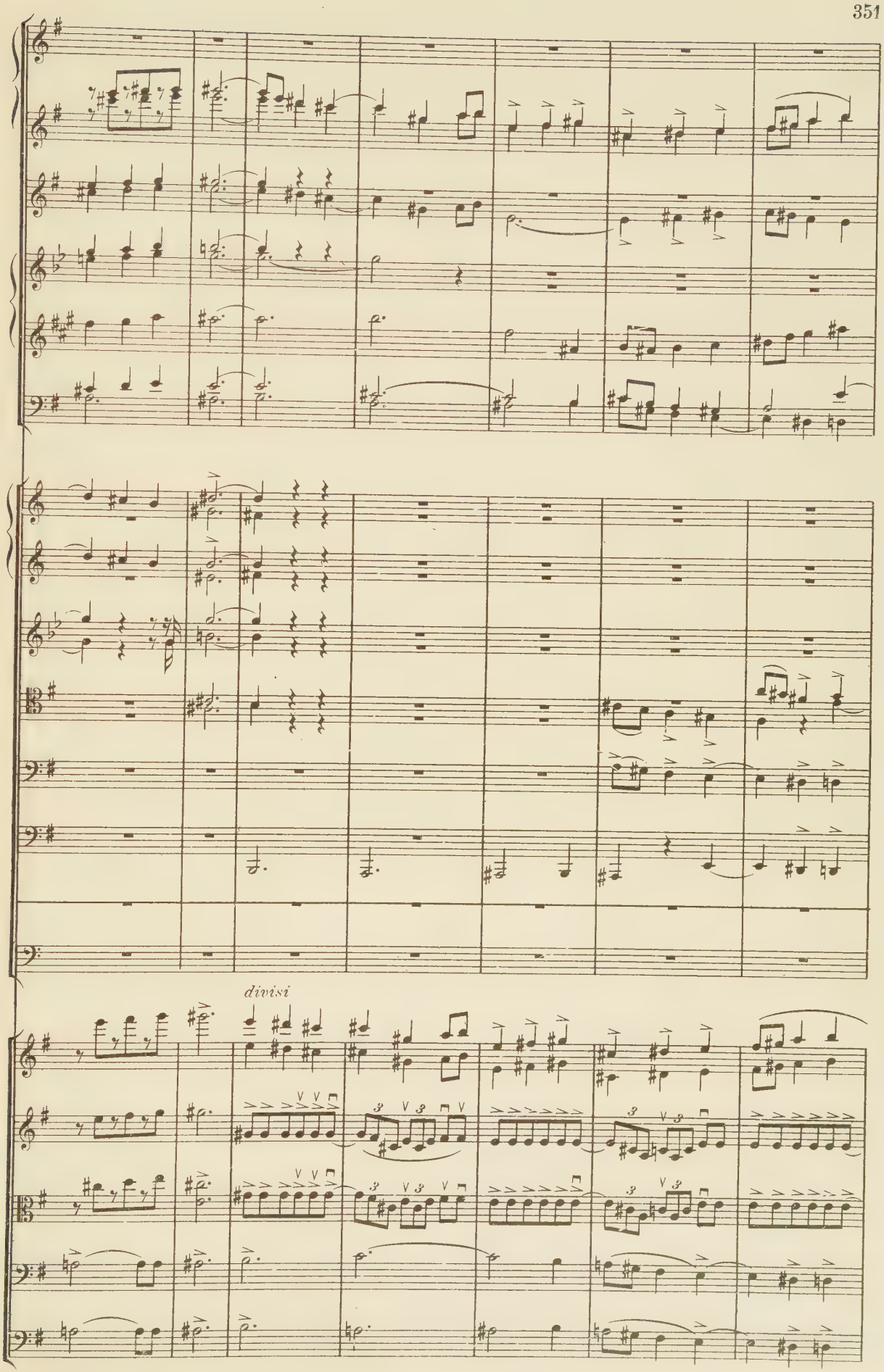

rit.
a tempo
rit.
a tempo
Tromboni & Tuba
Tuba
Arpa
Triangle
rit.
a tempo
cresc.
arco
arco
pizz.
arco

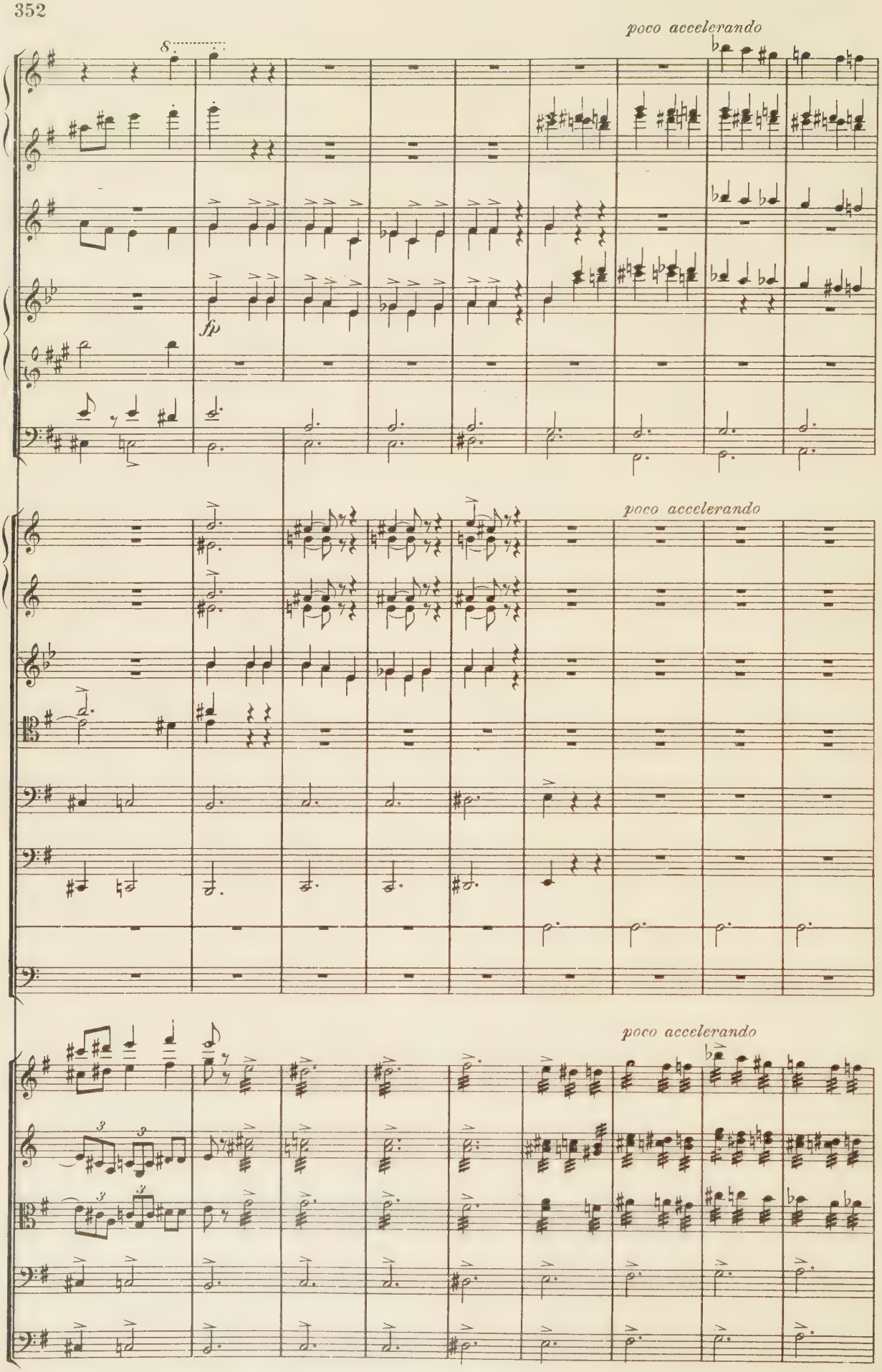

8
mp
arco
f
f

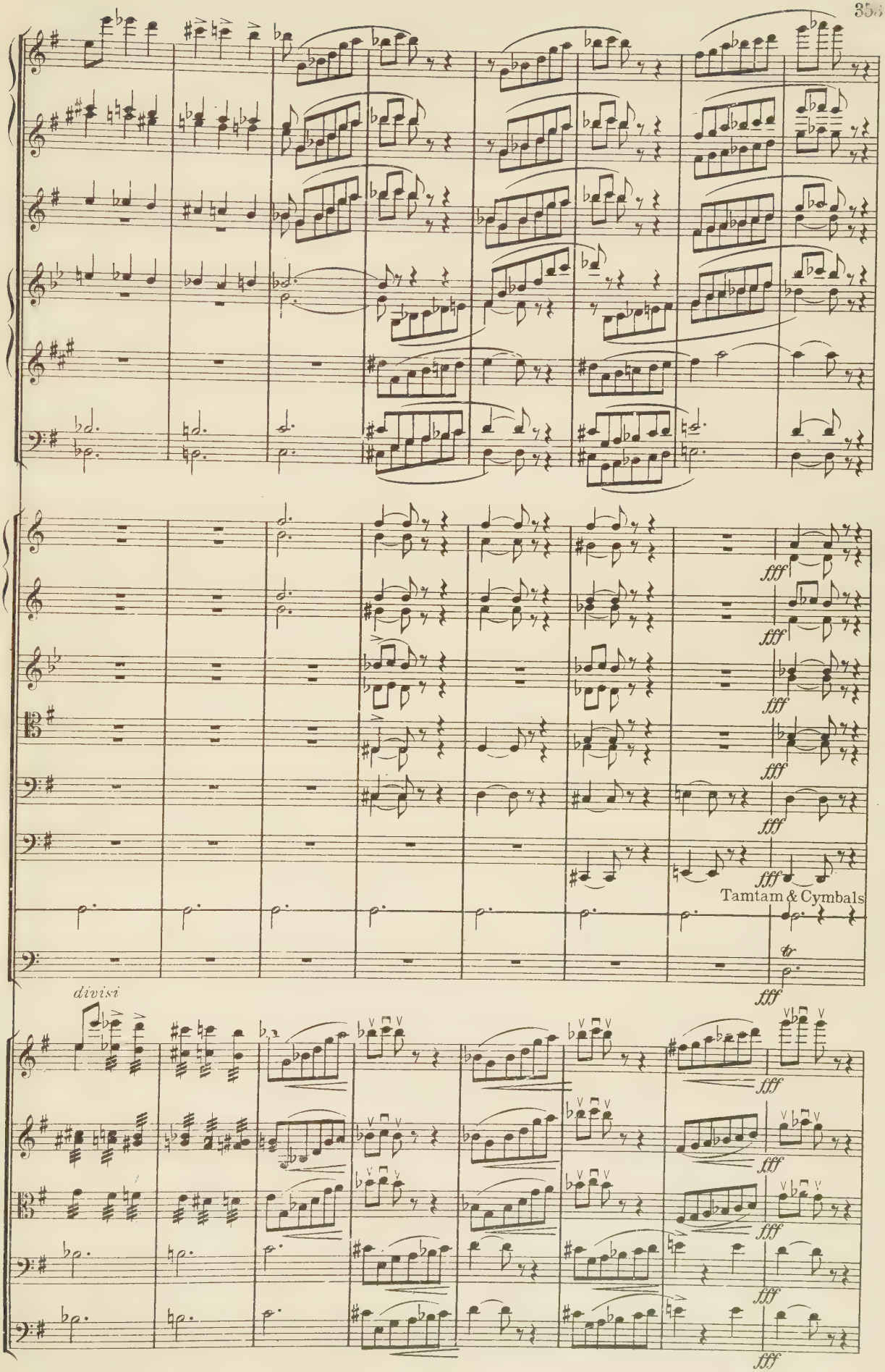


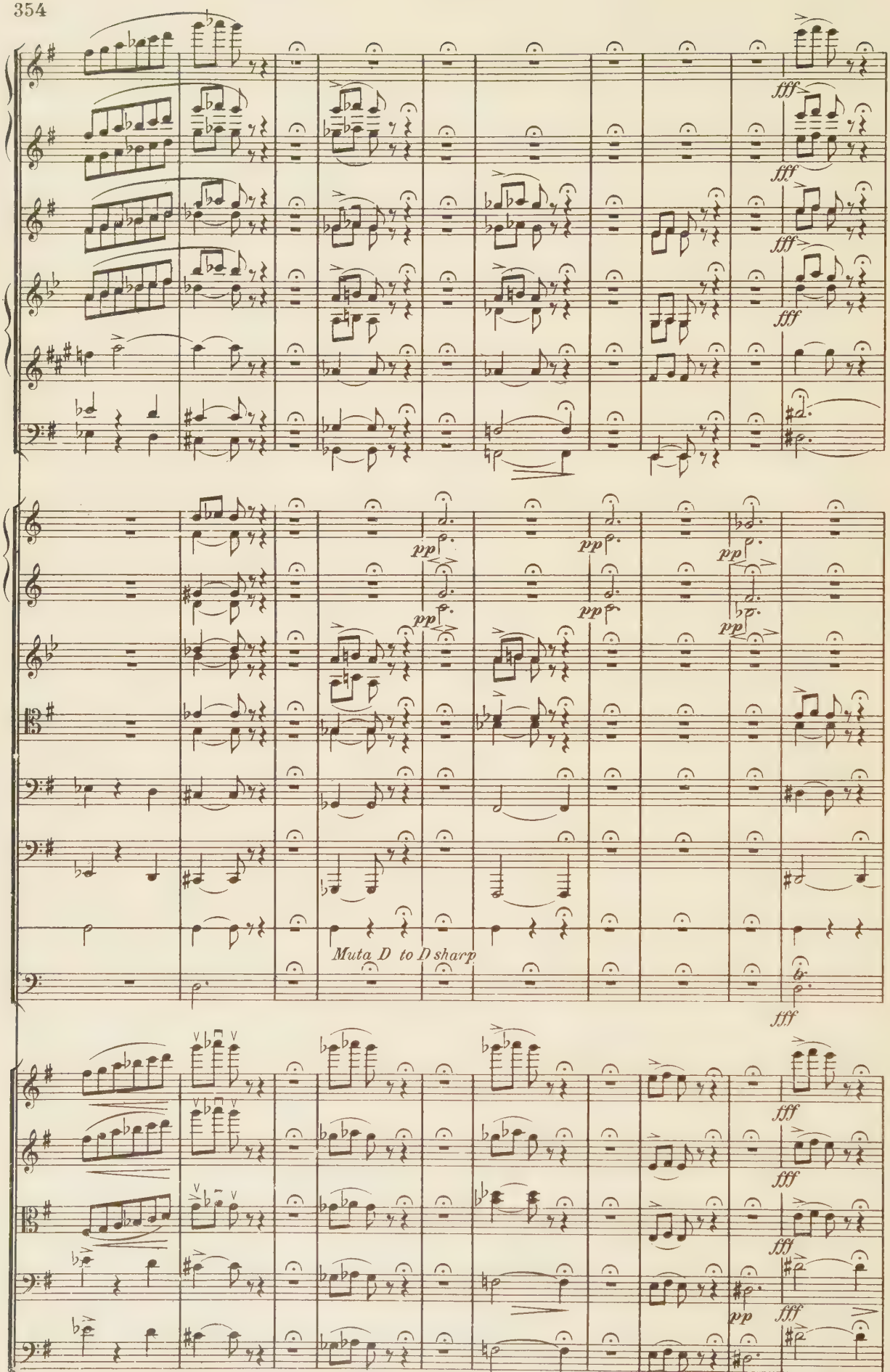

H
f
f
f
Trombones I & II
Trombone III
Tuba
H
fz

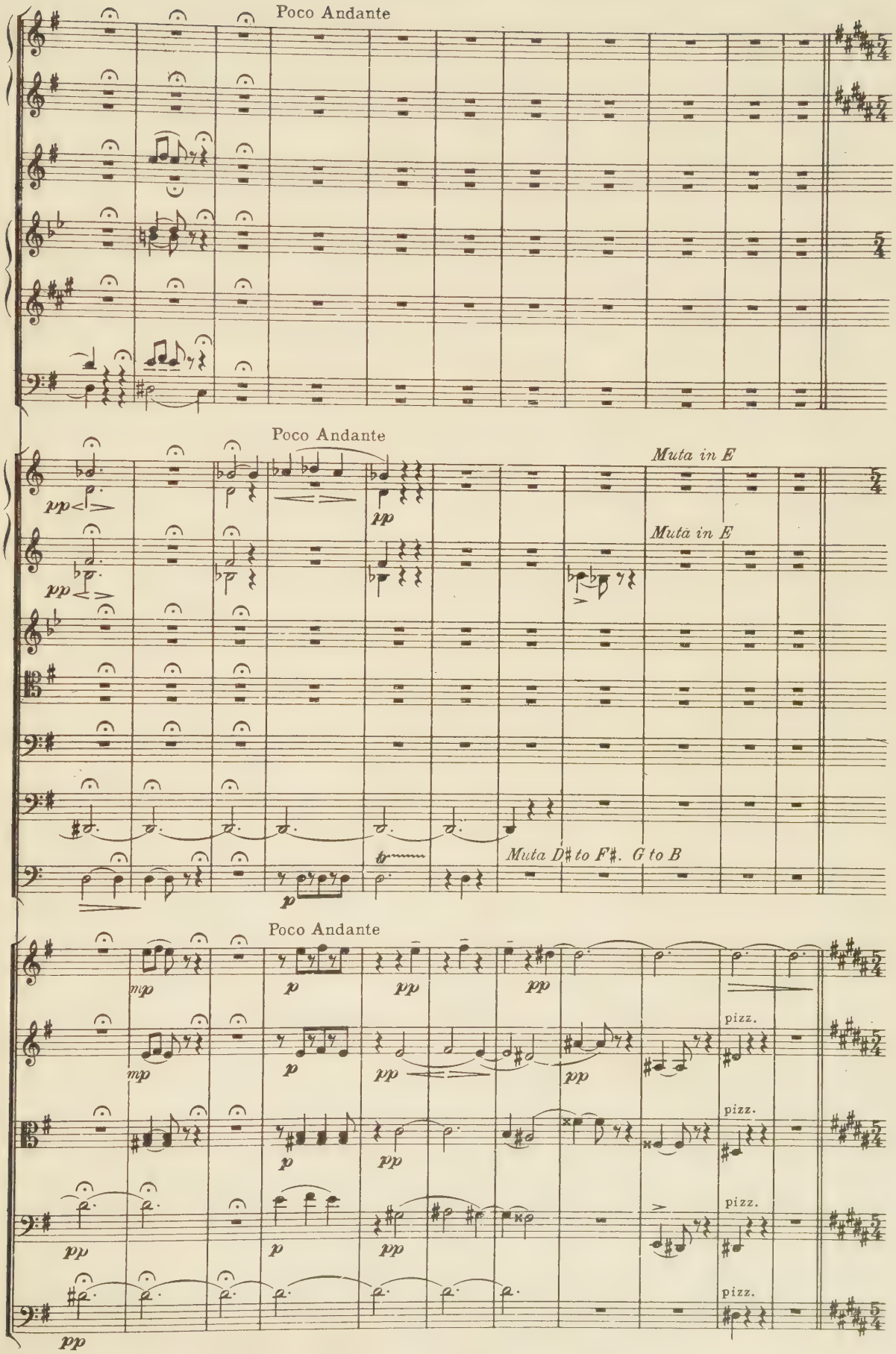


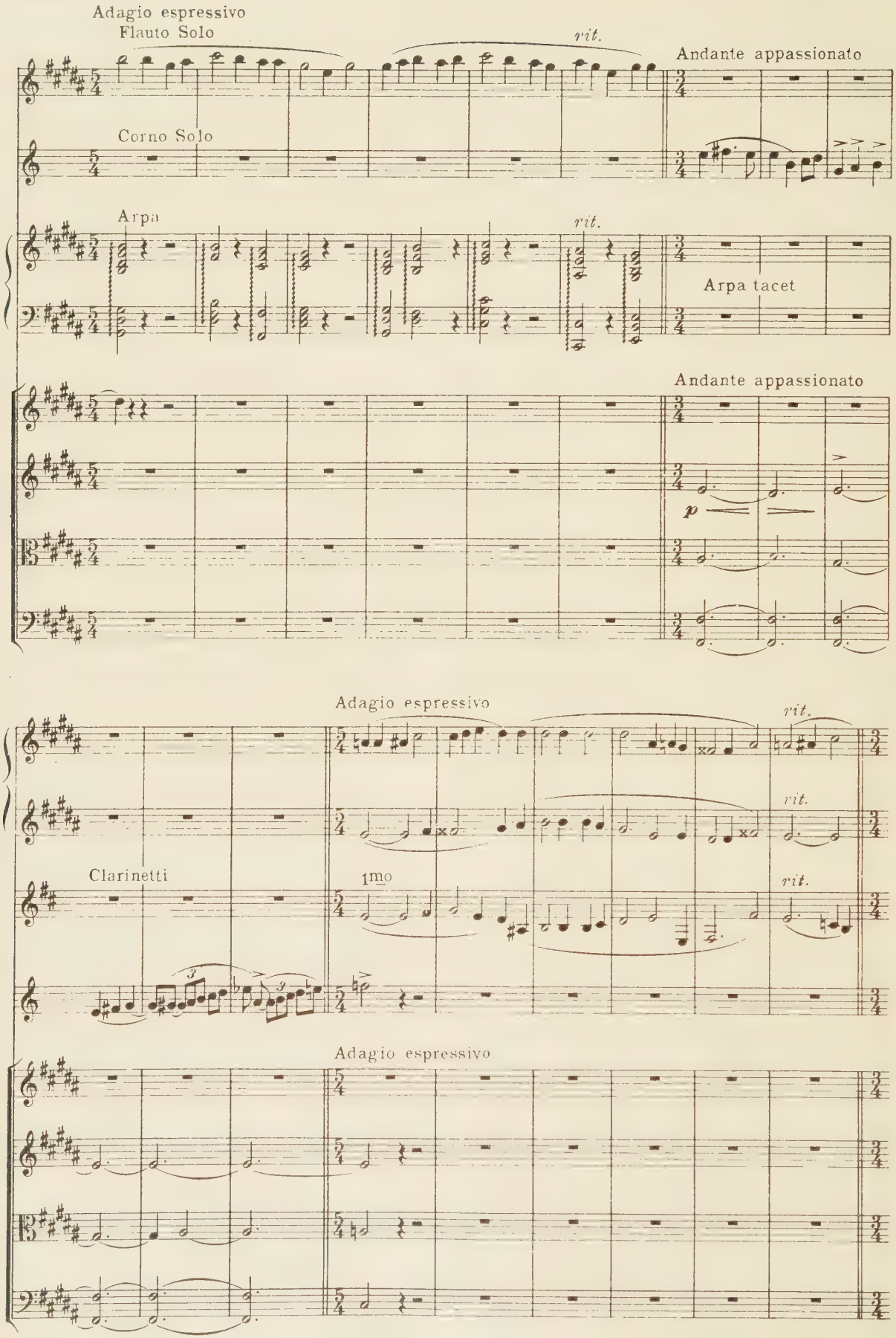

divisi


poco accelerando
8
fp
poco accelerando
poco accelerando


fff
Tamtam & Cymbals
tr
divisi


fff
pp
Muta D to D sharp


Poco Andante
Poco Andante
Muta in E
Muta in E
Muta D♯ to F♯. G to B
Poco Andante
pizz.
pizz.
pizz.
pizz.


Adagio espressivo
Flauto Solo
rit.
Andante appassionato
Corno Solo
Arpa
rit.
Arpa tacet
Andante appassionato
p
Adagio espressivo
rit.
rit.
Clarinetti
1mo
rit.
Adagio espressivo

Piccolo tacet

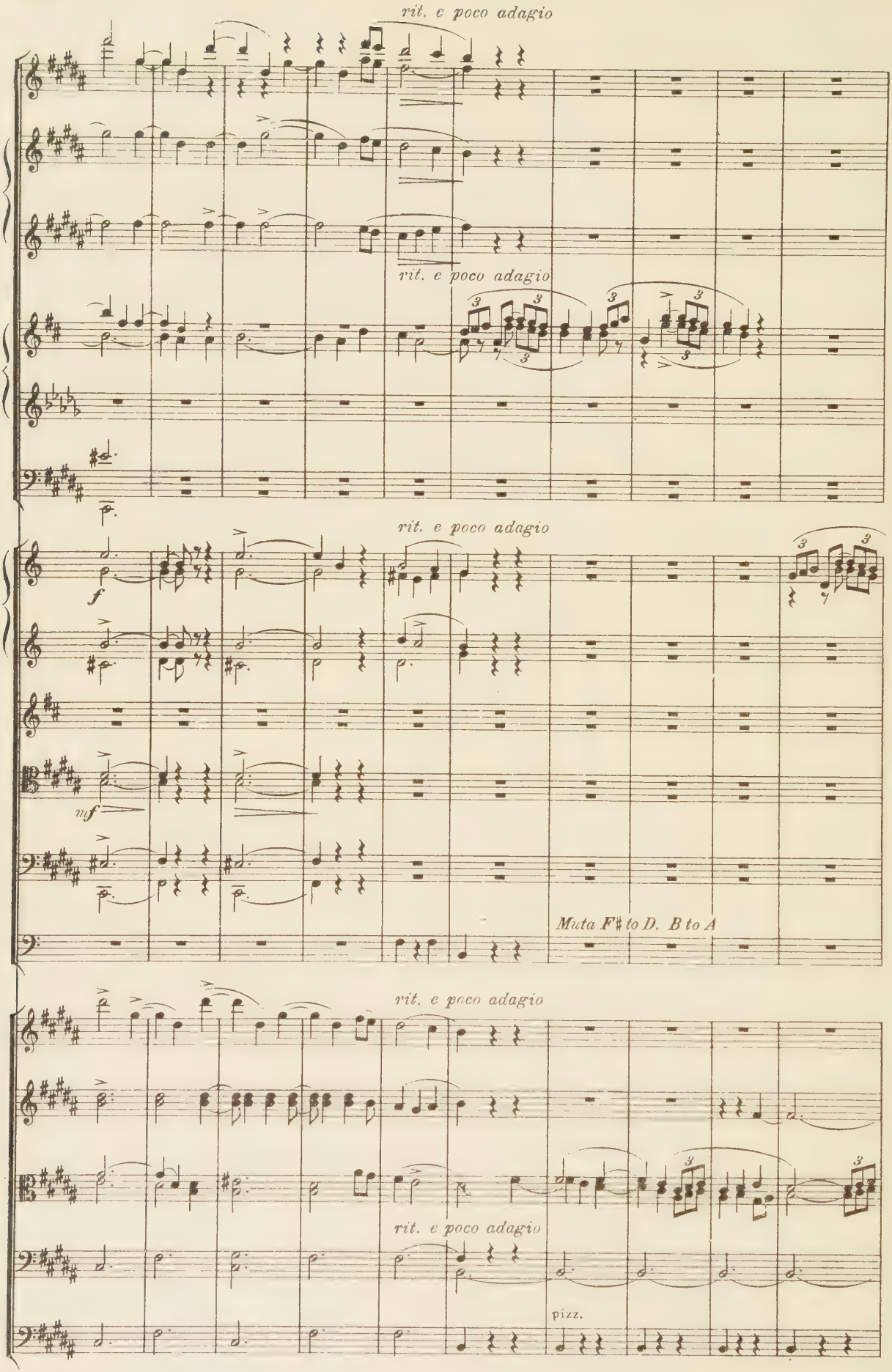
Andante appassionato

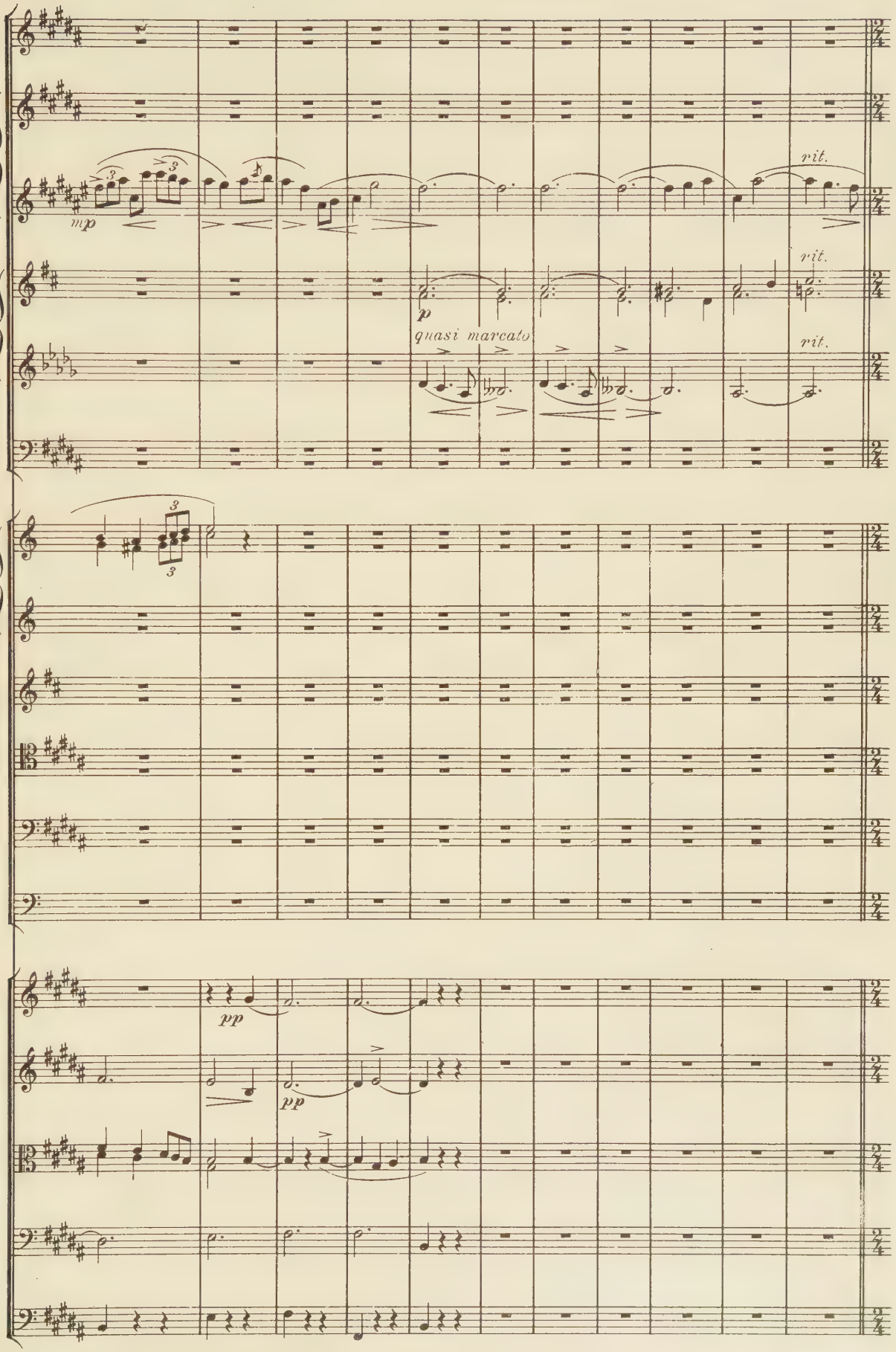
Cor. Anglaise

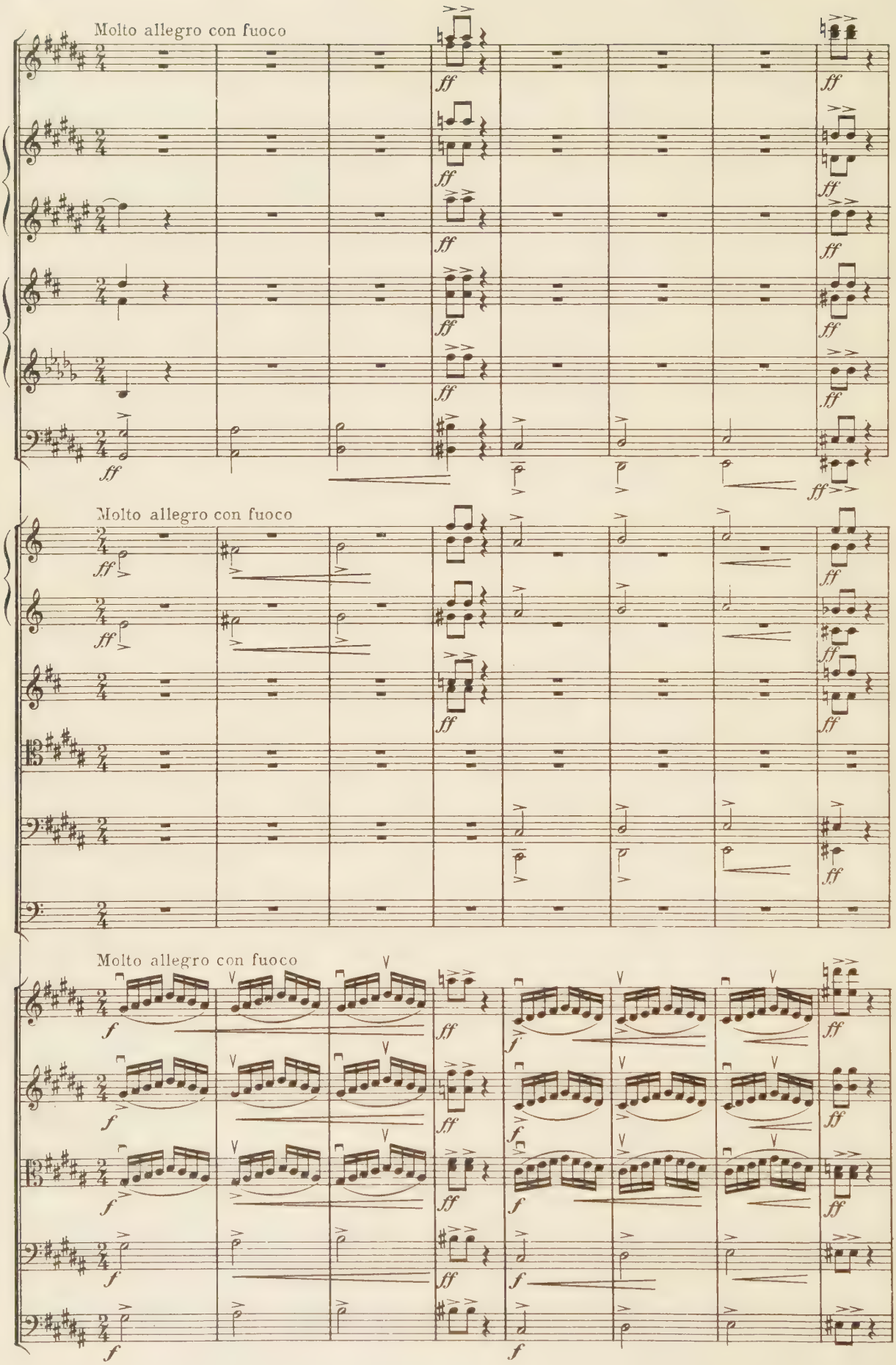
Andante appassionato

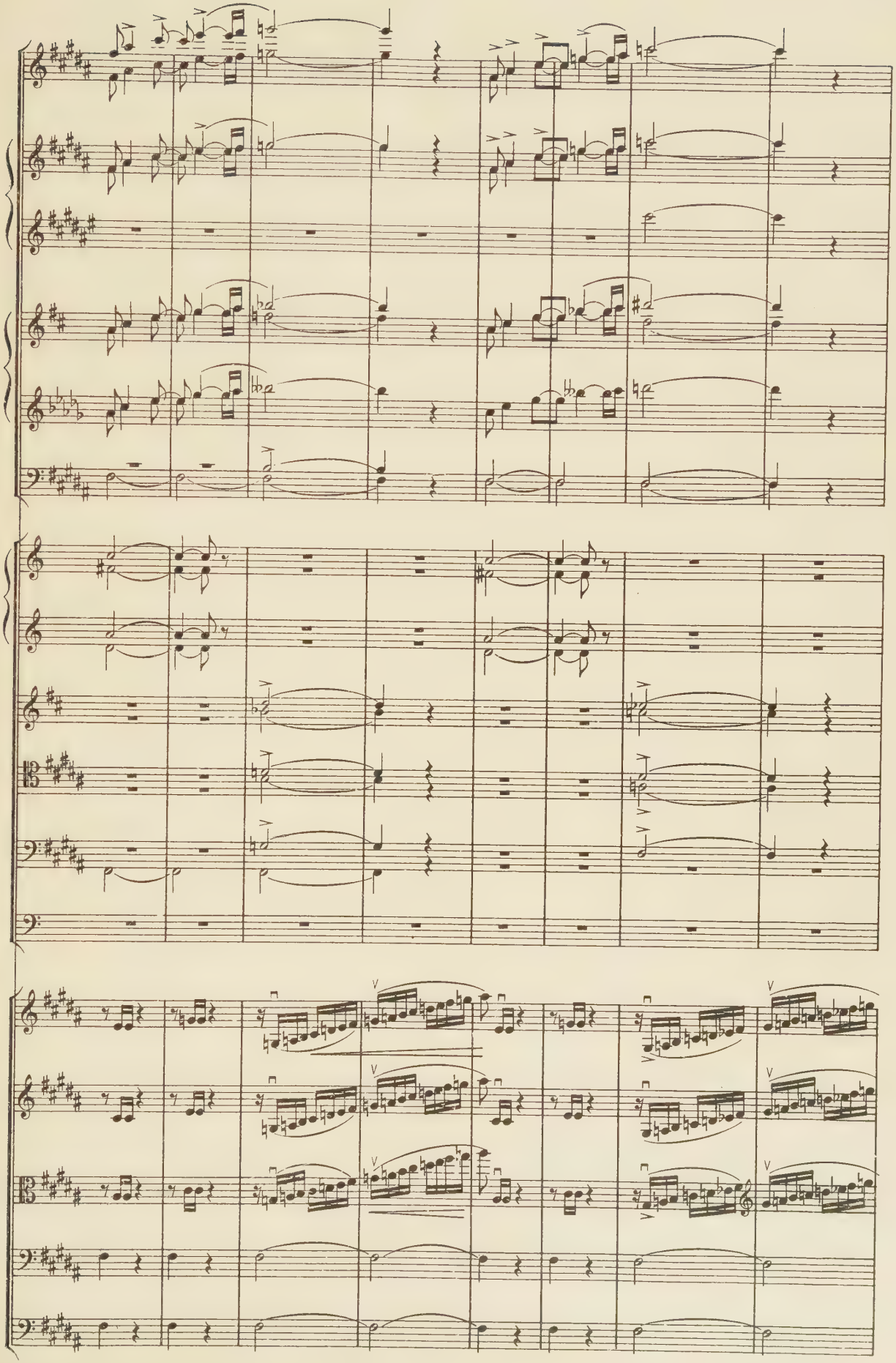
Trombone III e Tuba

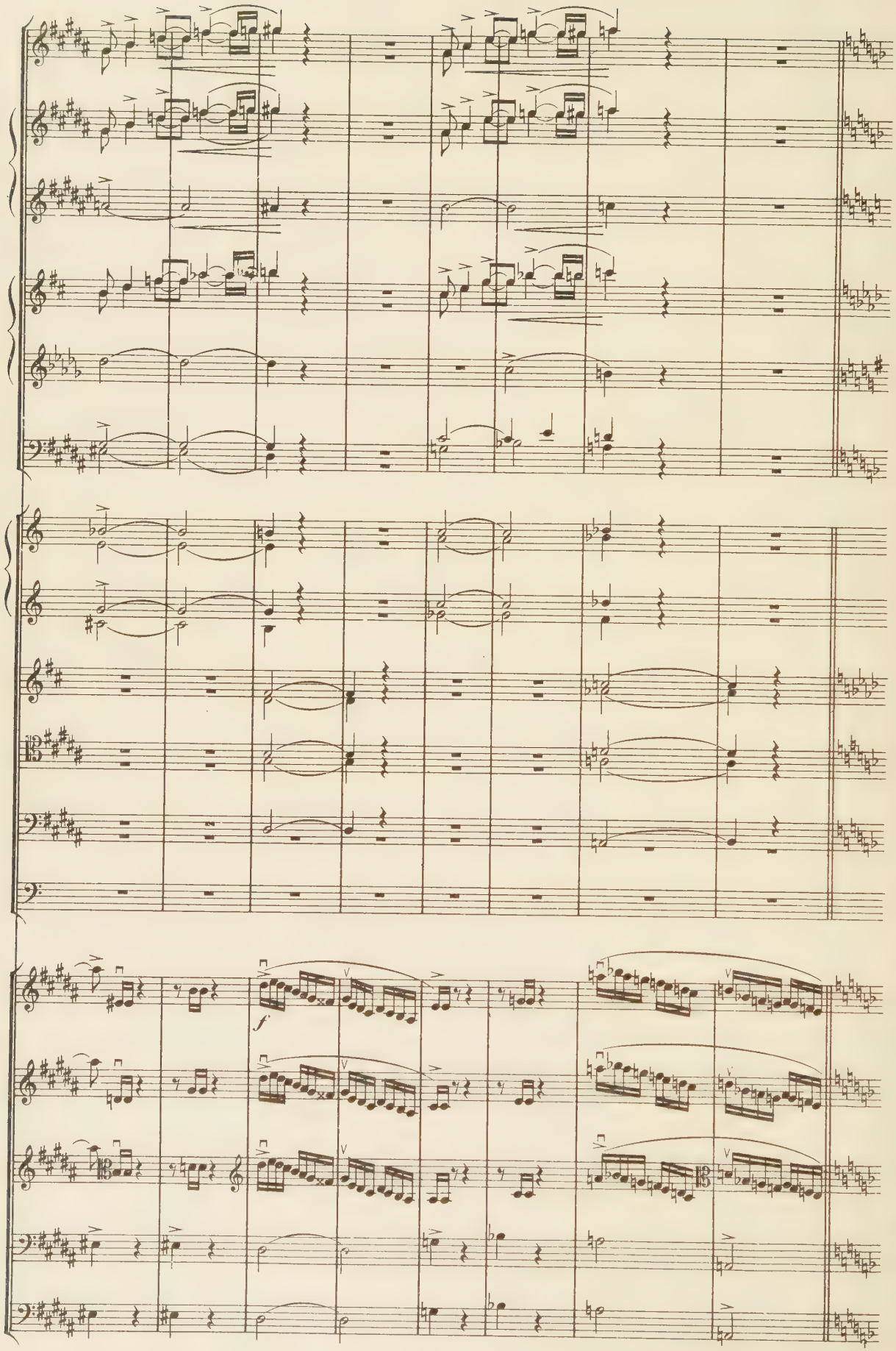
Andante appassionato

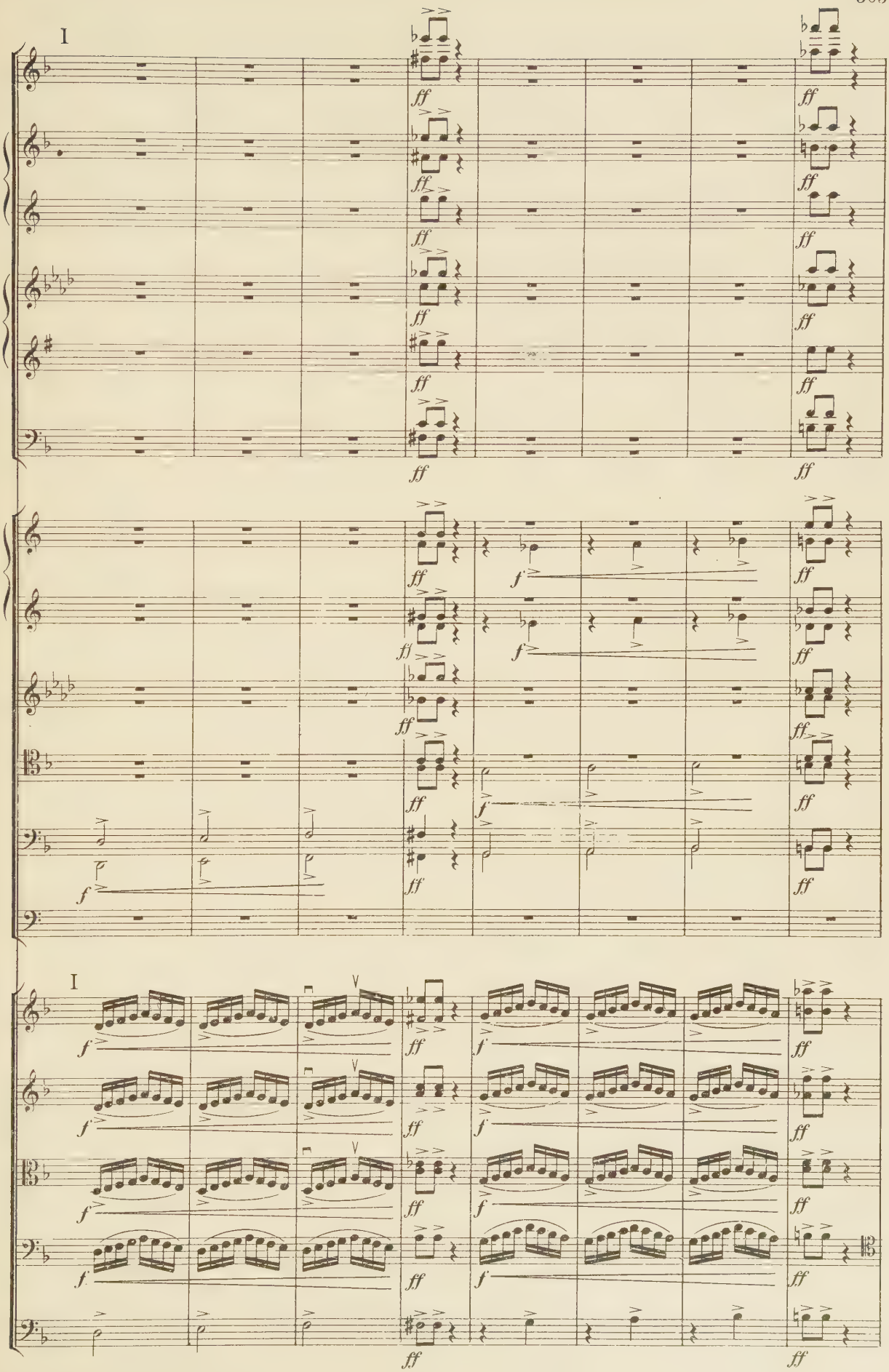

rit. e poco adagio
rit. e poco adagio
rit. e poco adagio
f
mf
Muta F♯ to D. B to A
rit. e poco adagio
rit. e poco adagio
pizz.

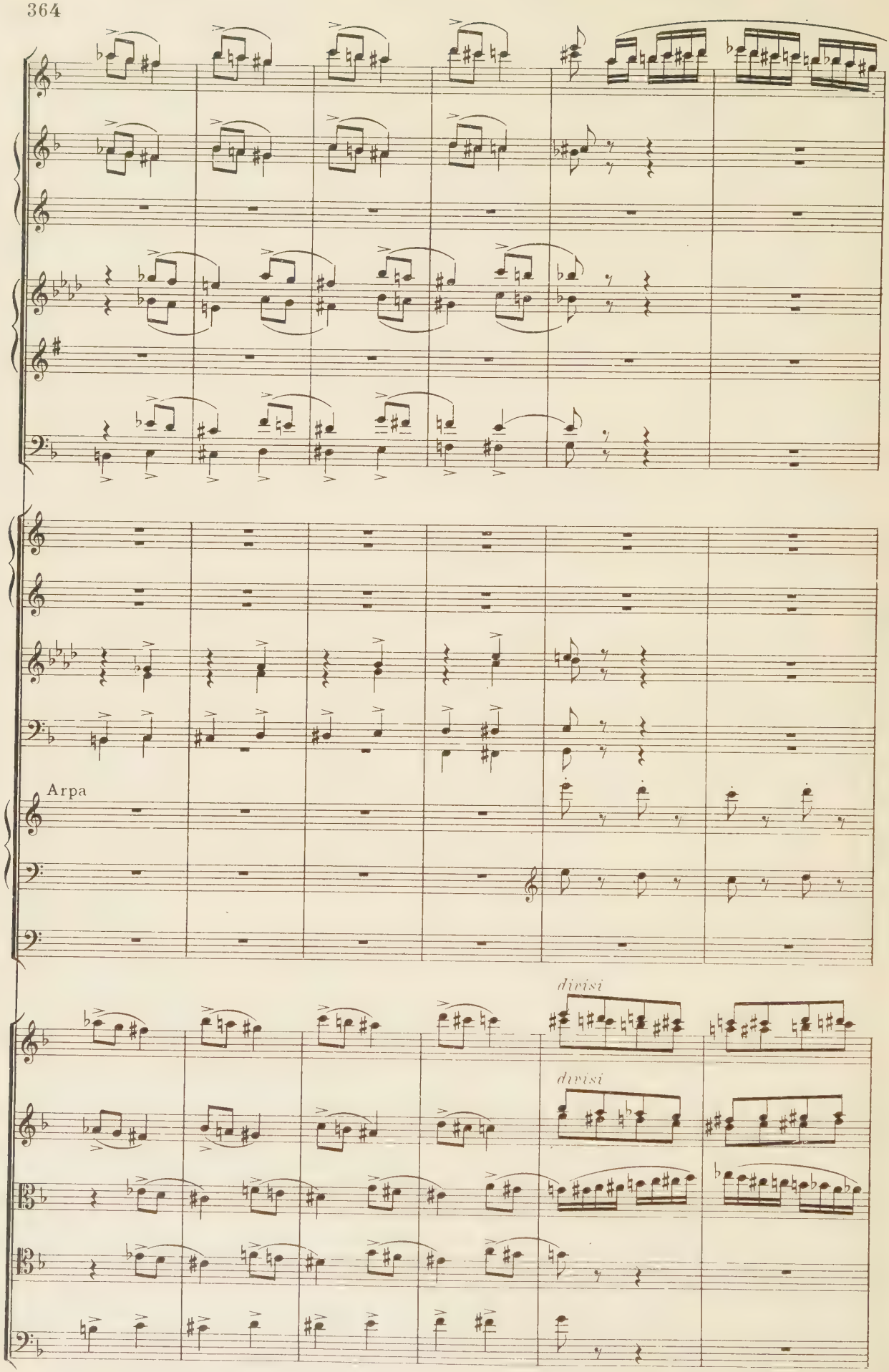

mp
rit.
p
quasi marcato
rit.
rit.
pp
pp

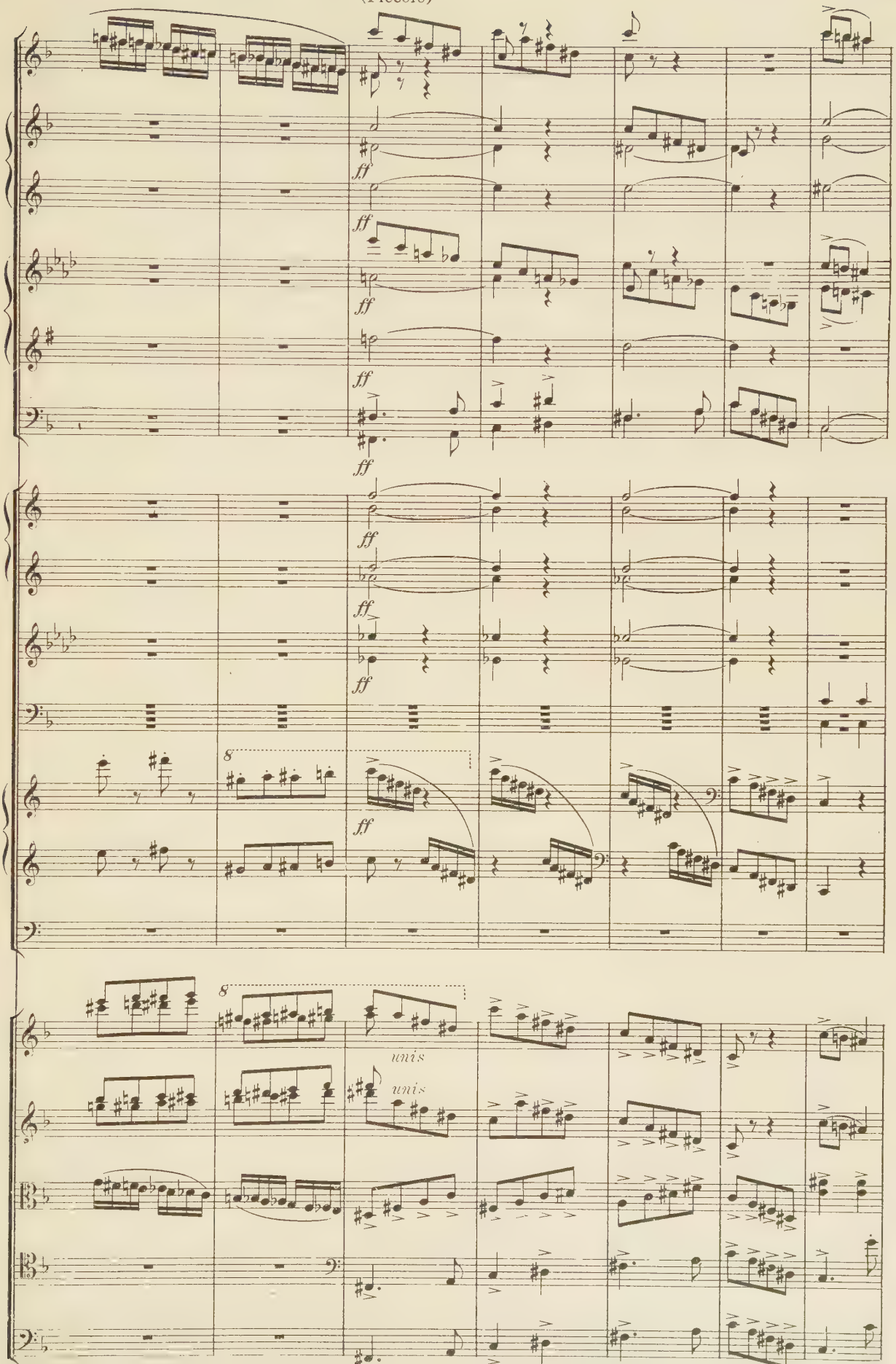

Molto allegro con fuoco
Molto allegro con fuoco
Molto allegro con fuoco

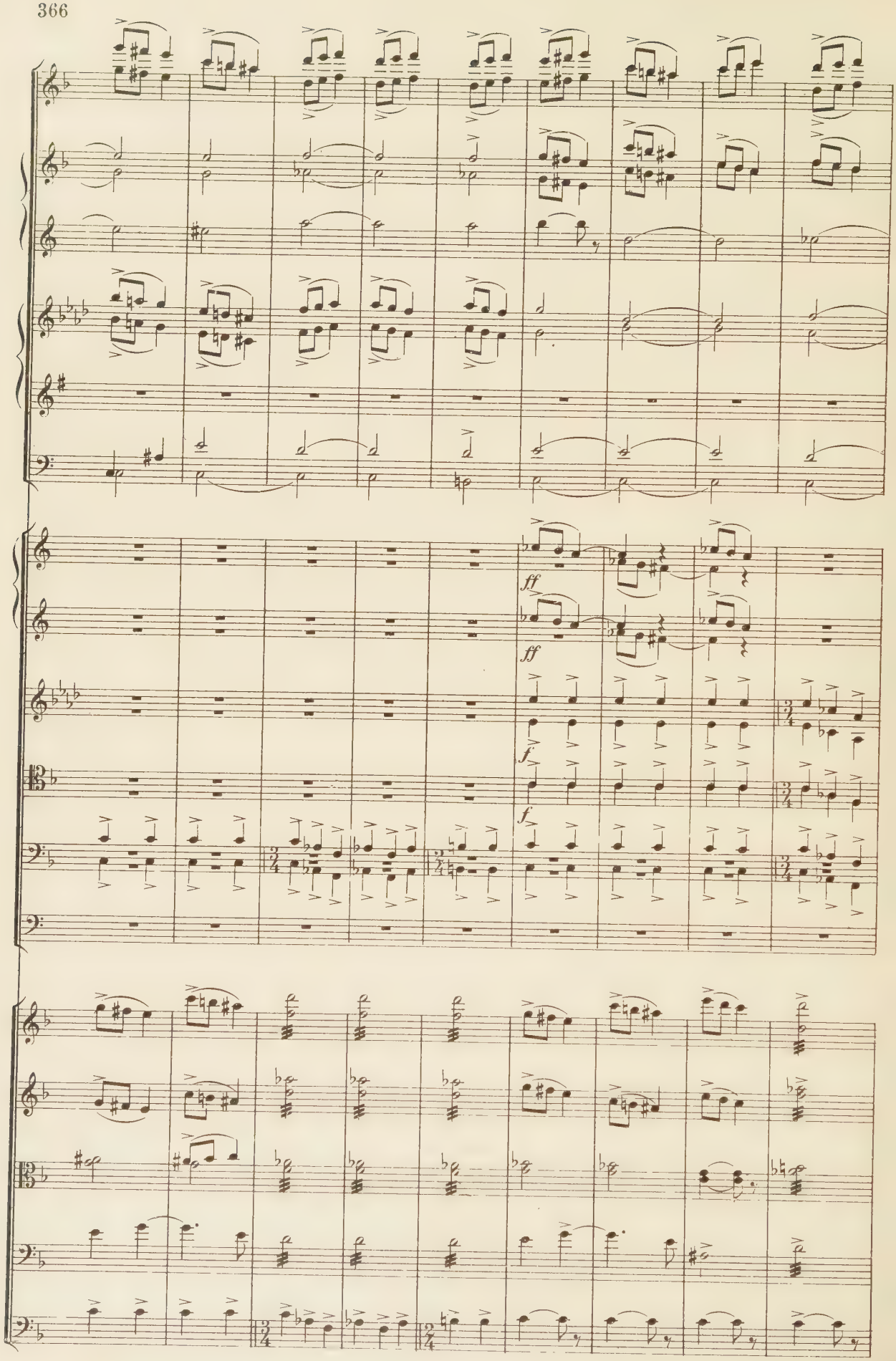


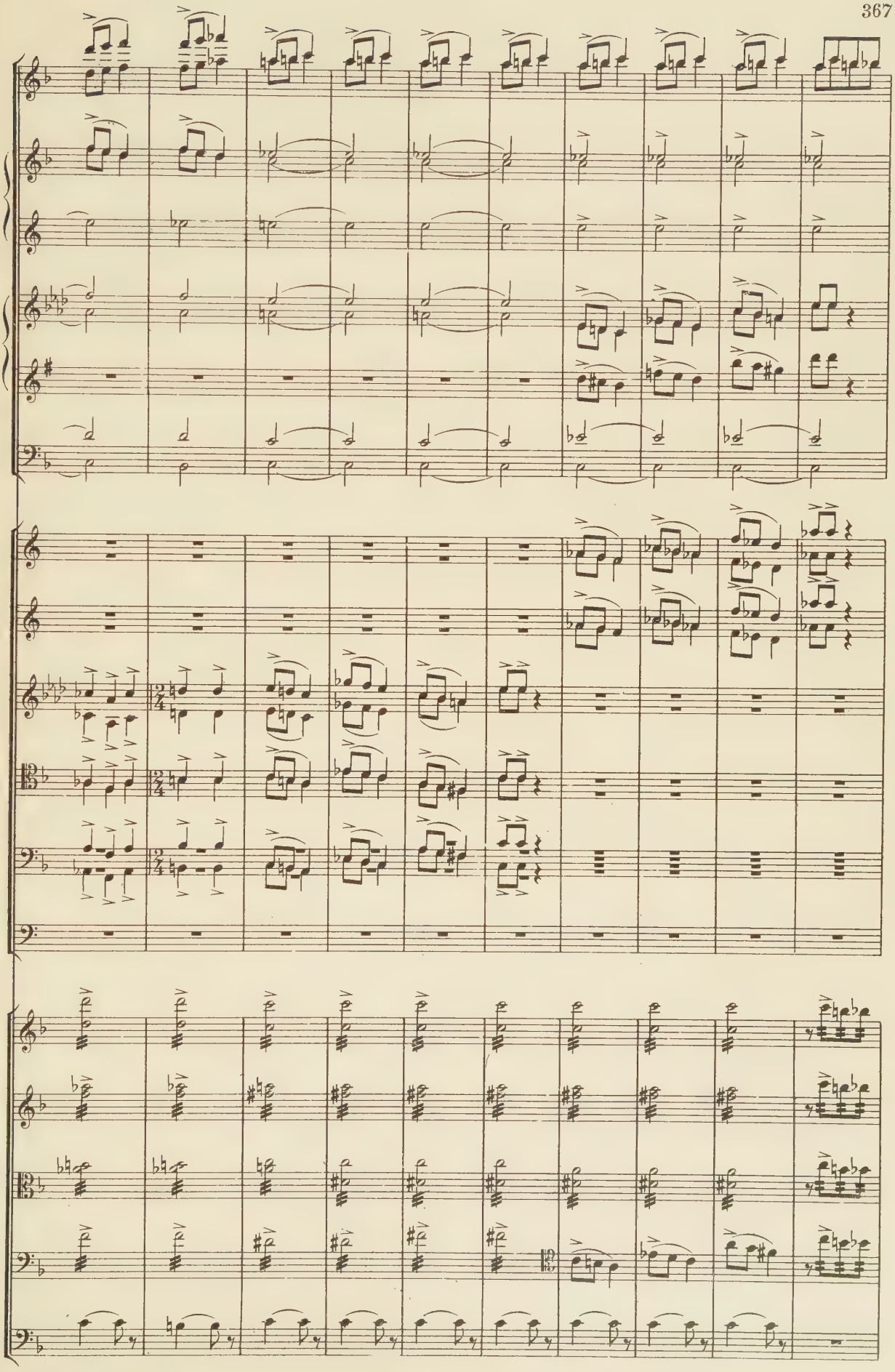

f

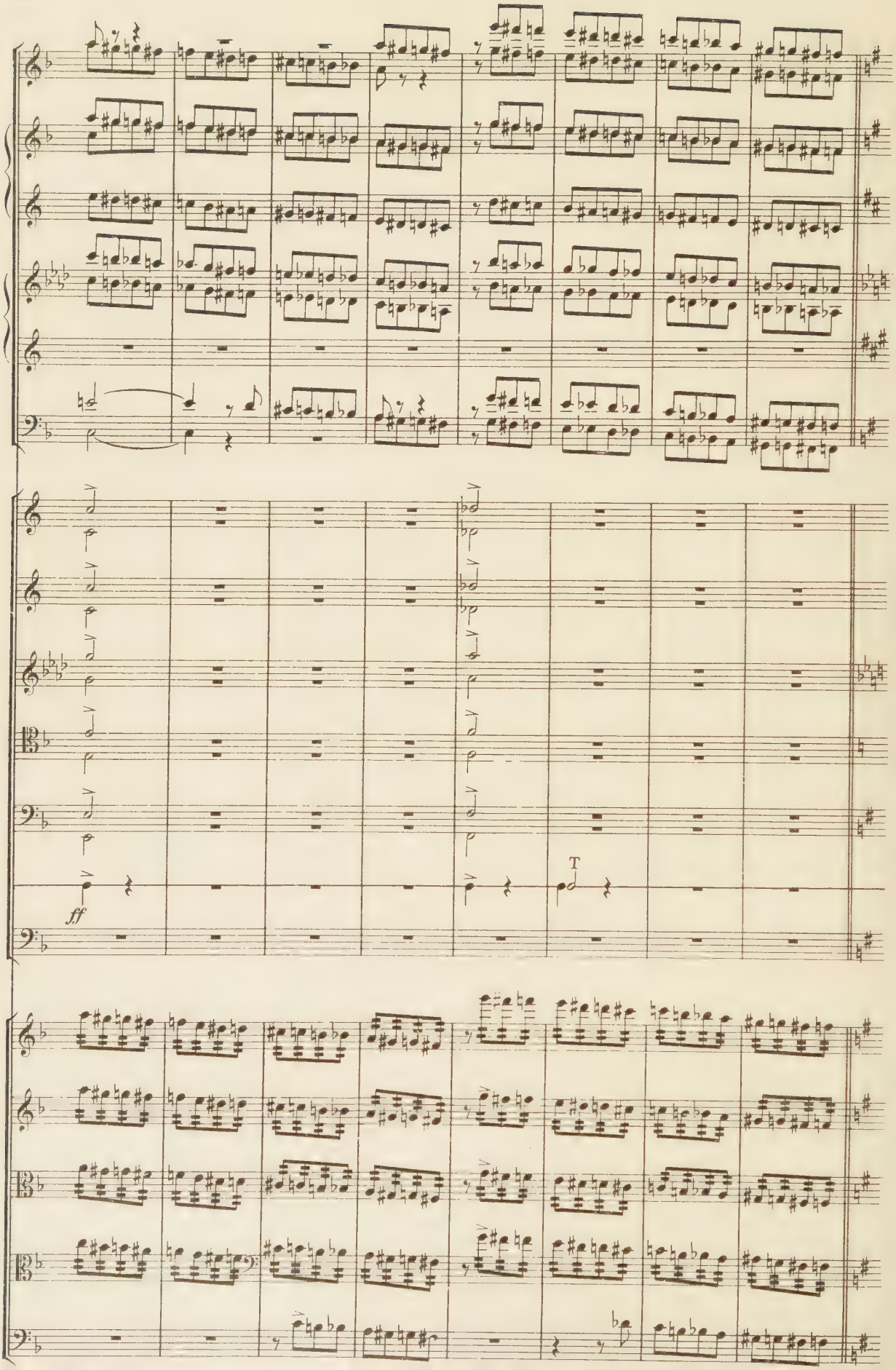

I
ff
f
I

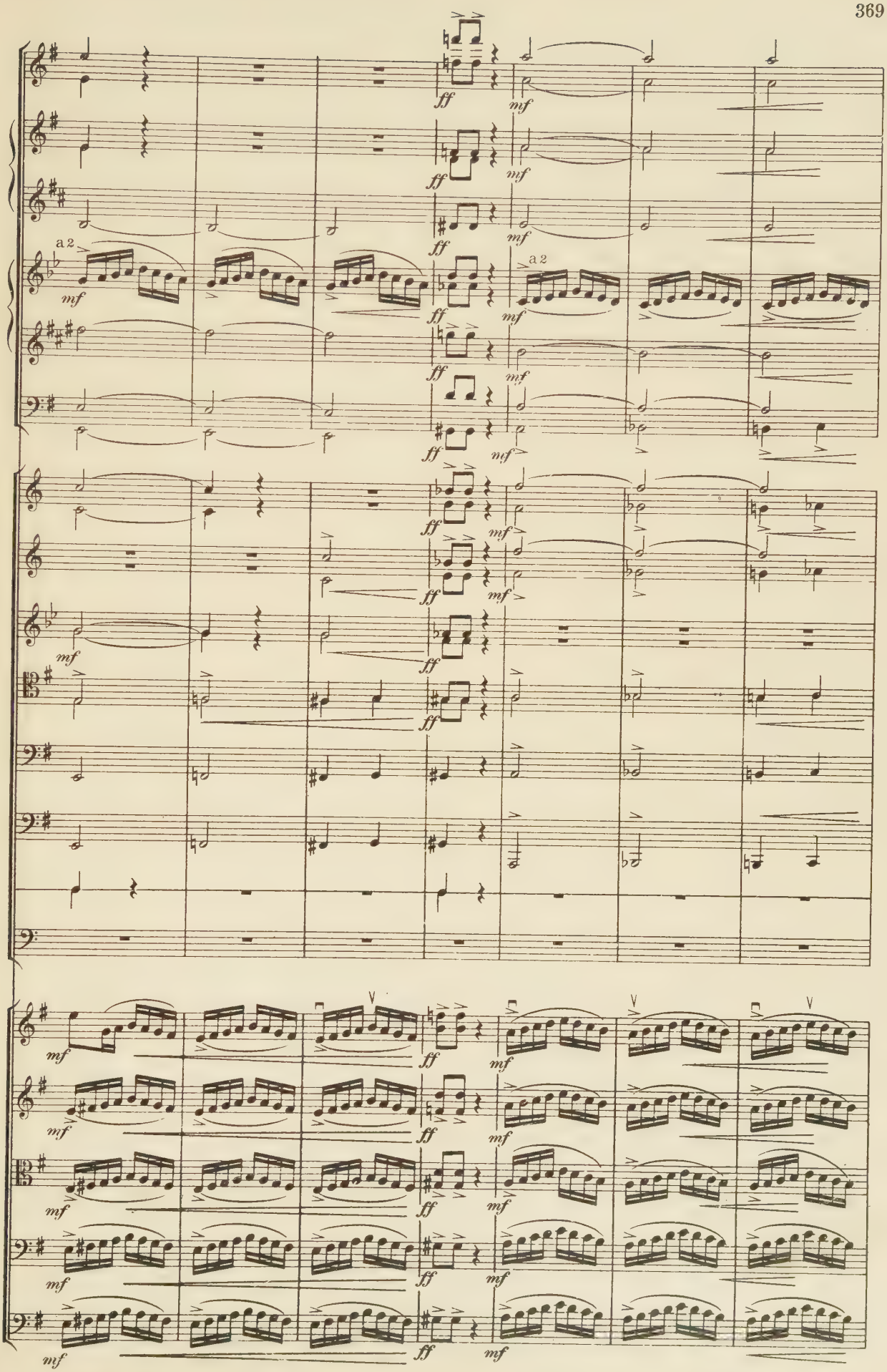

Arpa
divisi
divisi

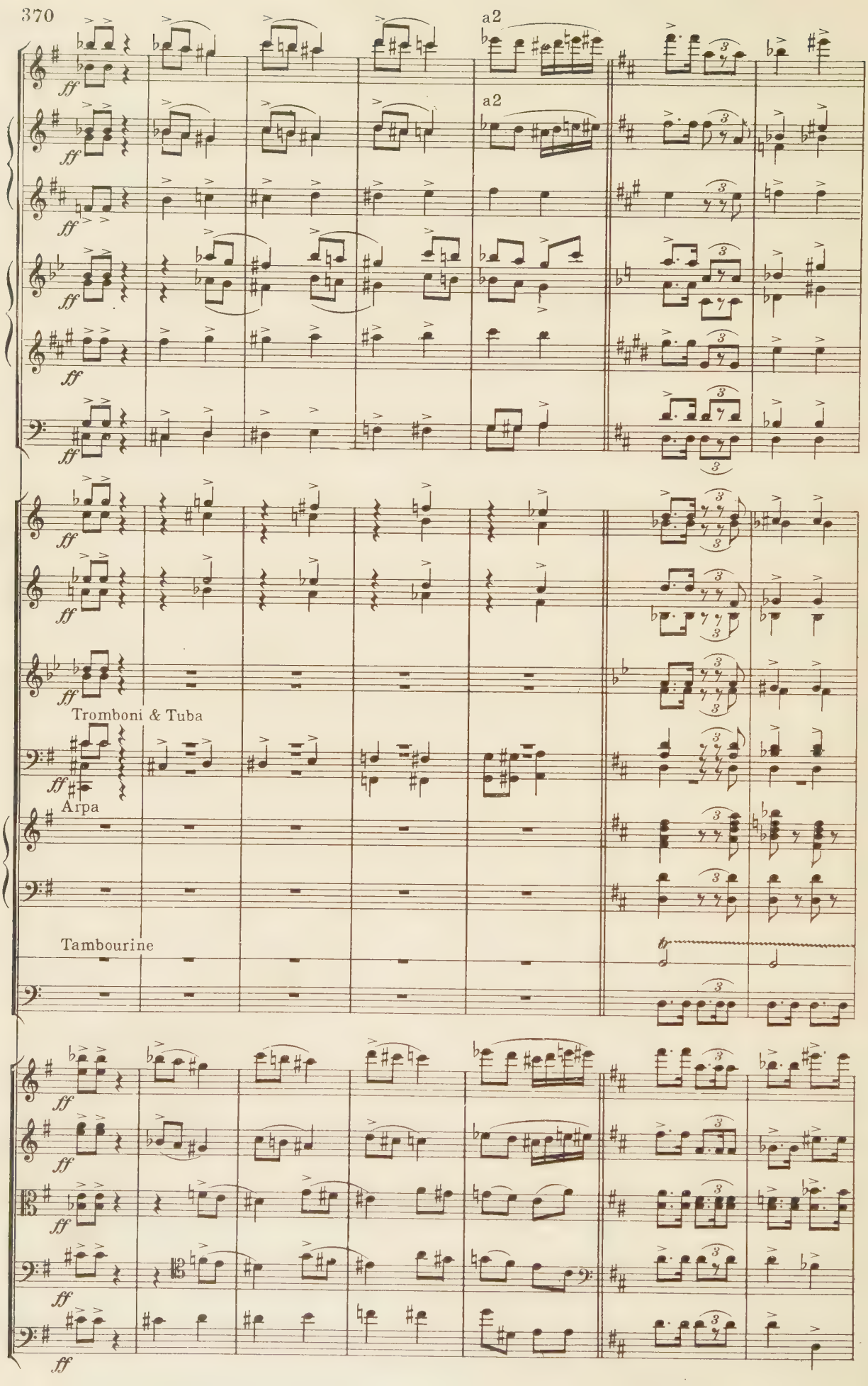

ff
8
unis
unis

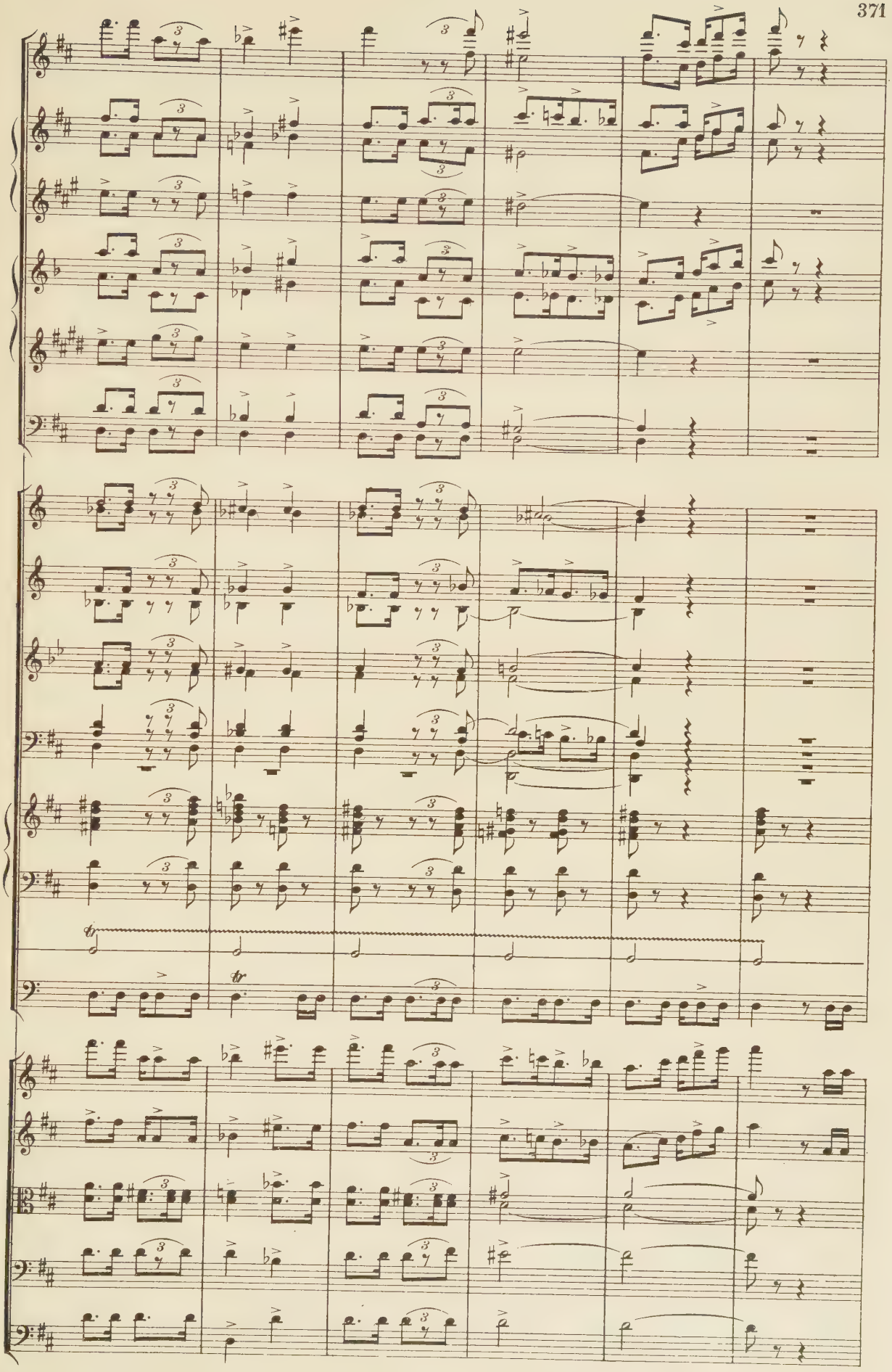

ff
ff
f
f

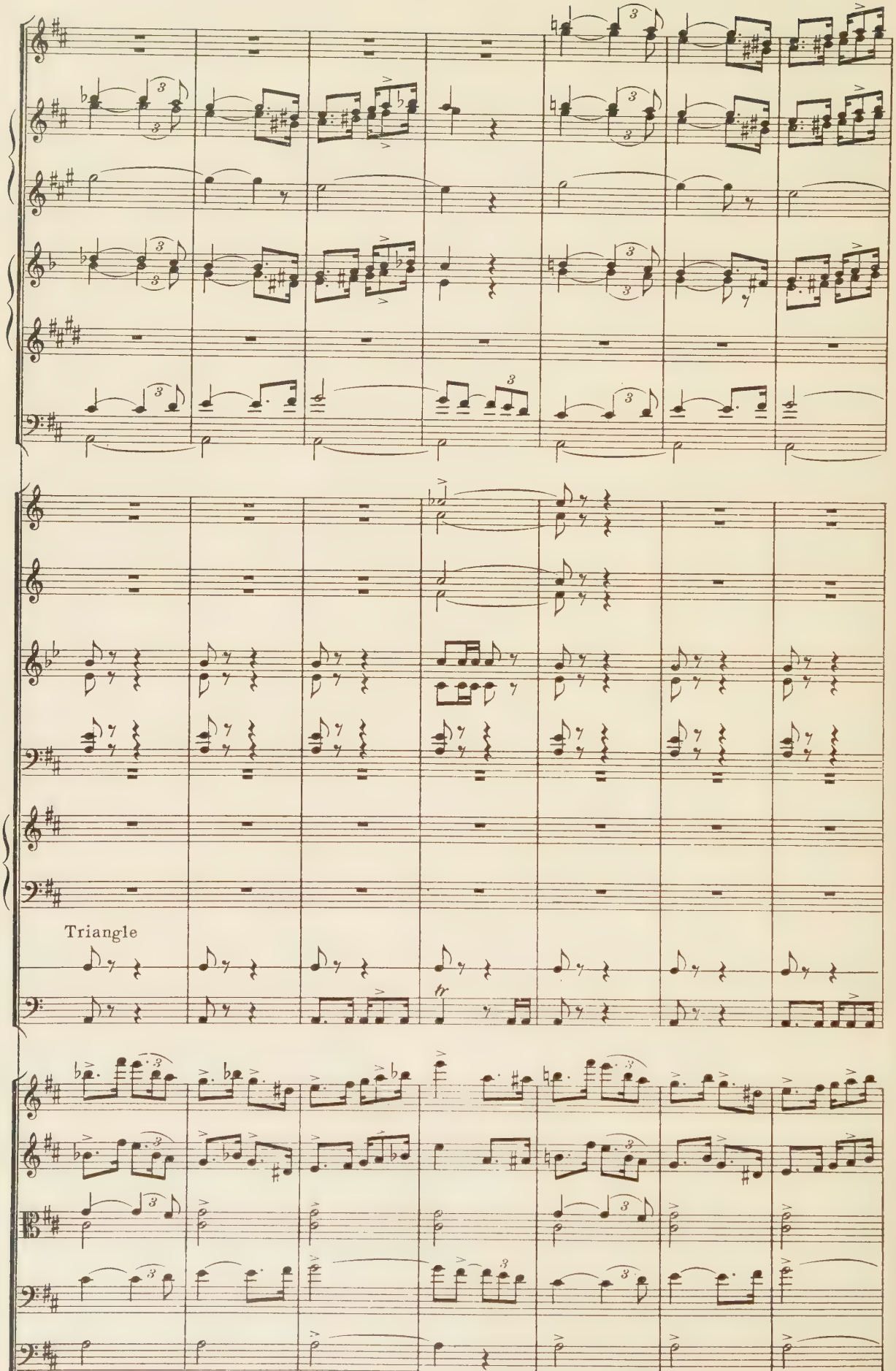



ff
T


a 2
a 2
ff
mf

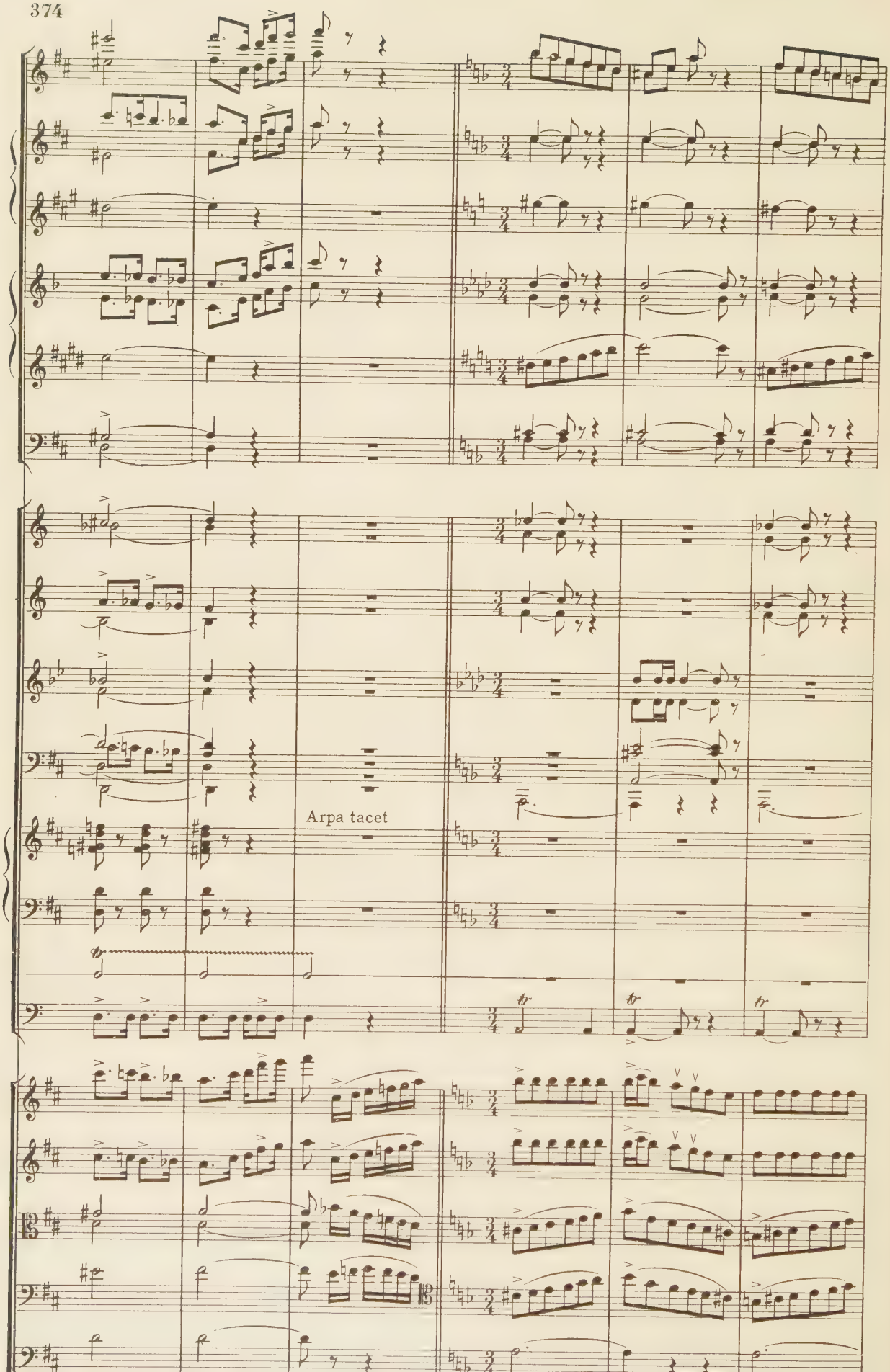

a2
a2
ff
Tromboni & Tuba
Arpa
Tambourine
tr

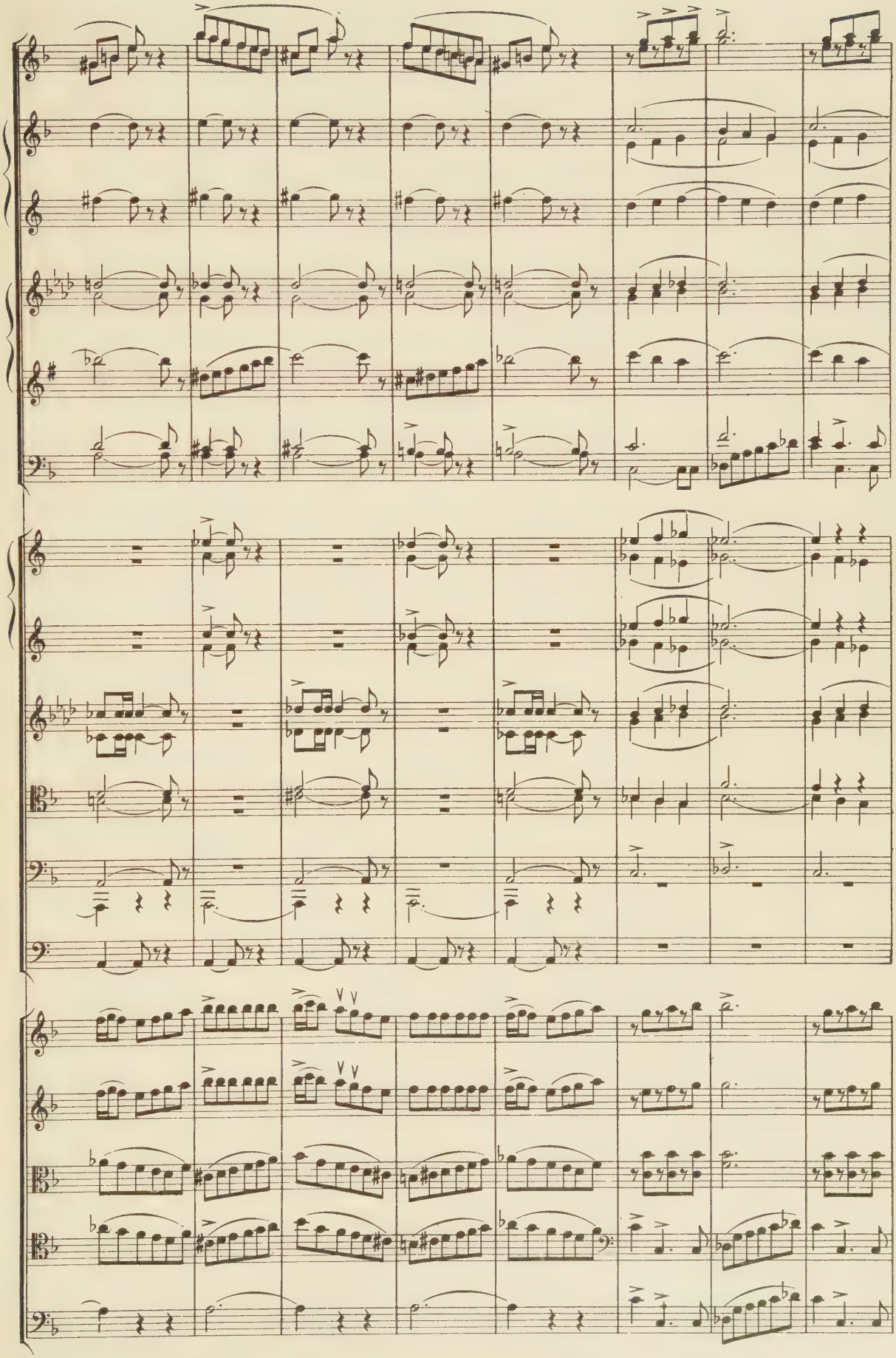


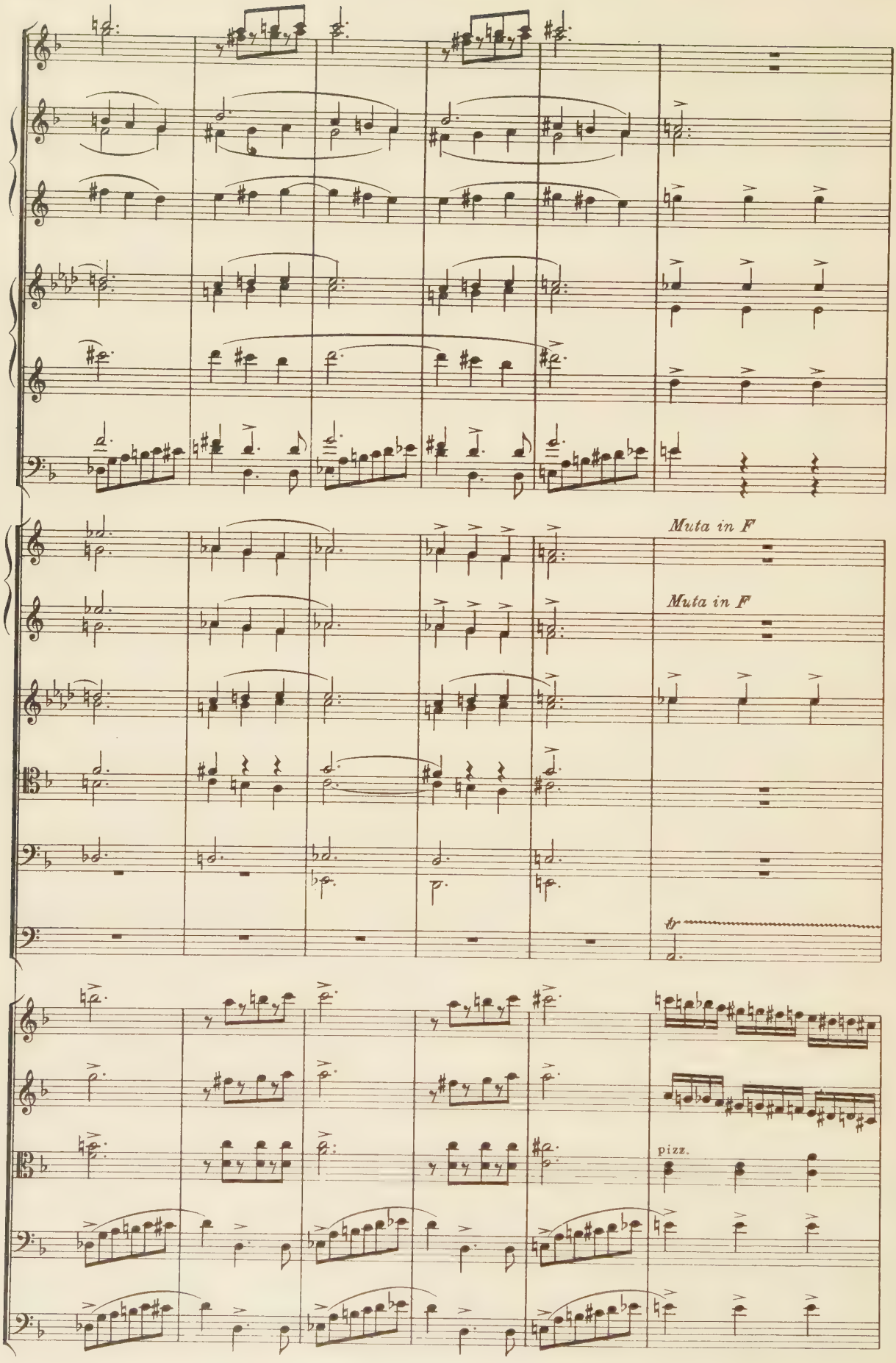

Triangle

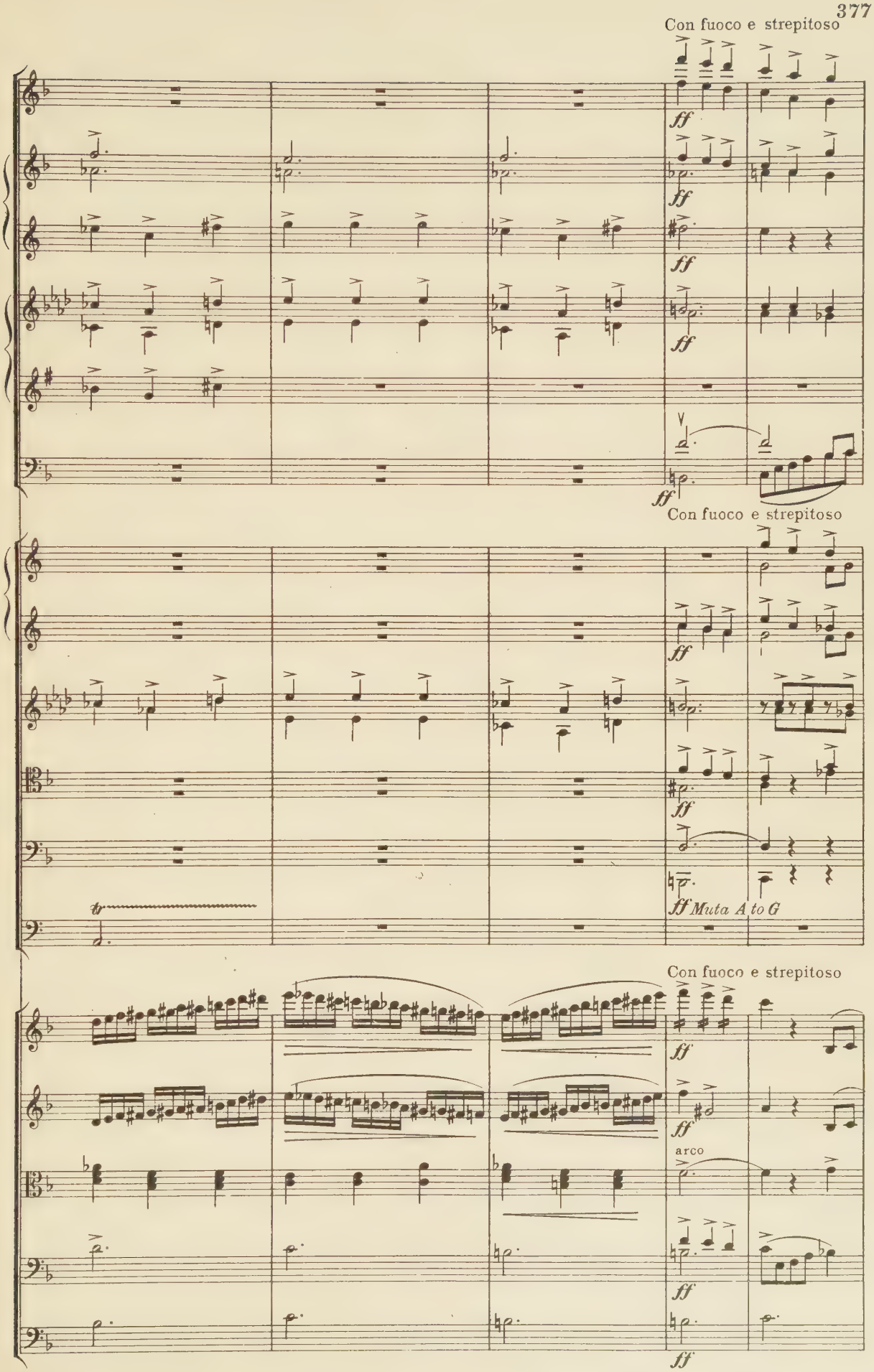
a2

Tambourine

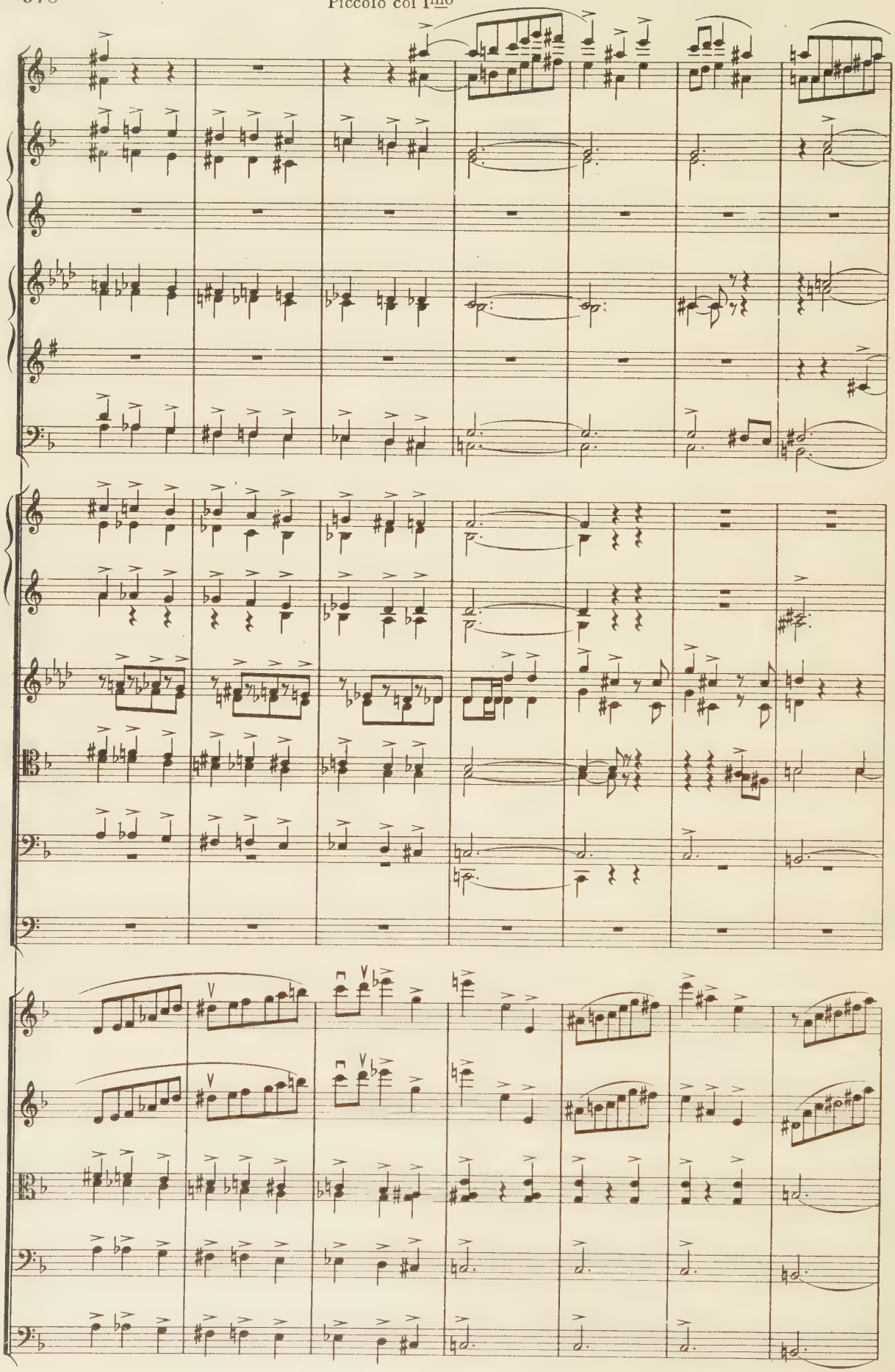

Arpa tacet

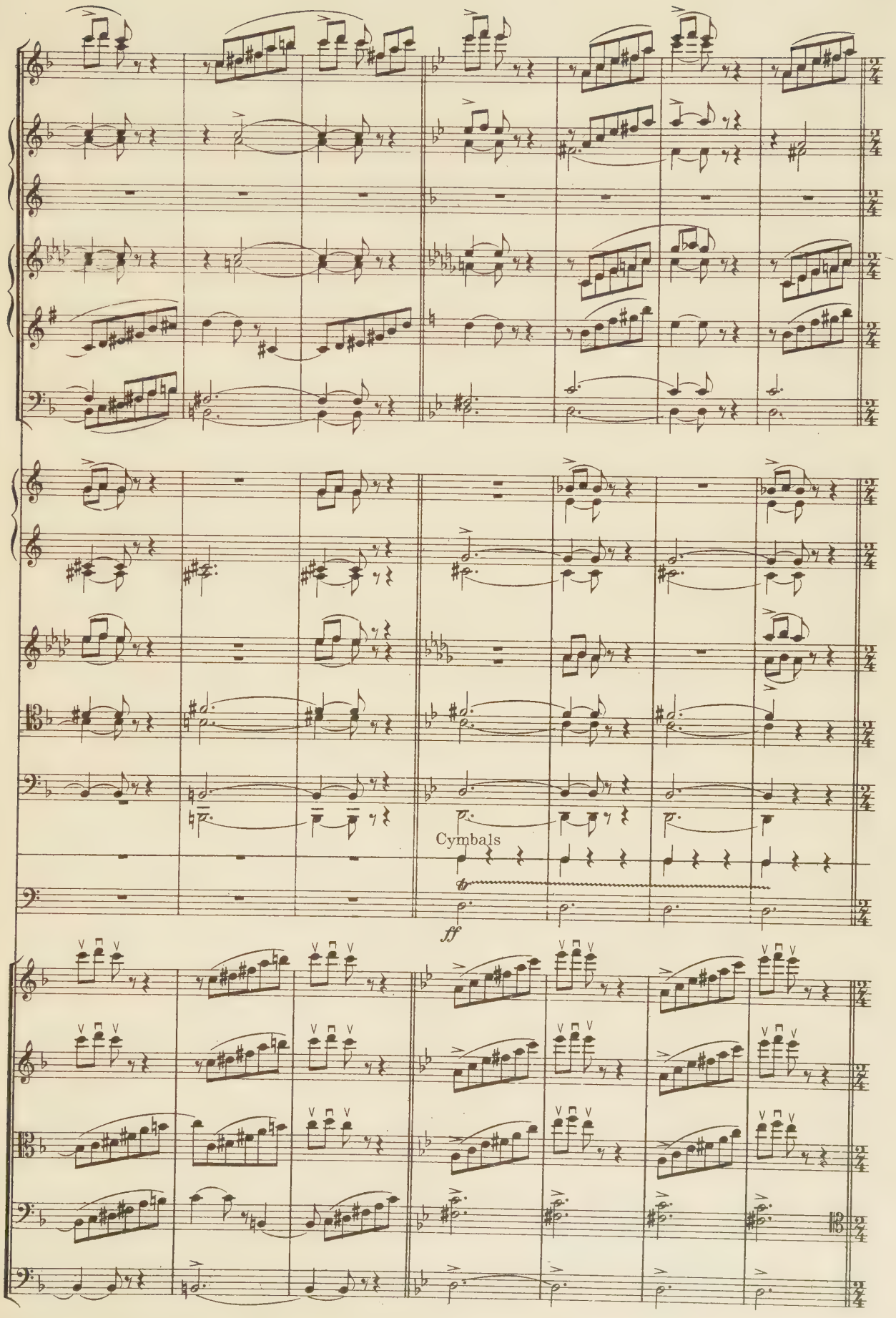


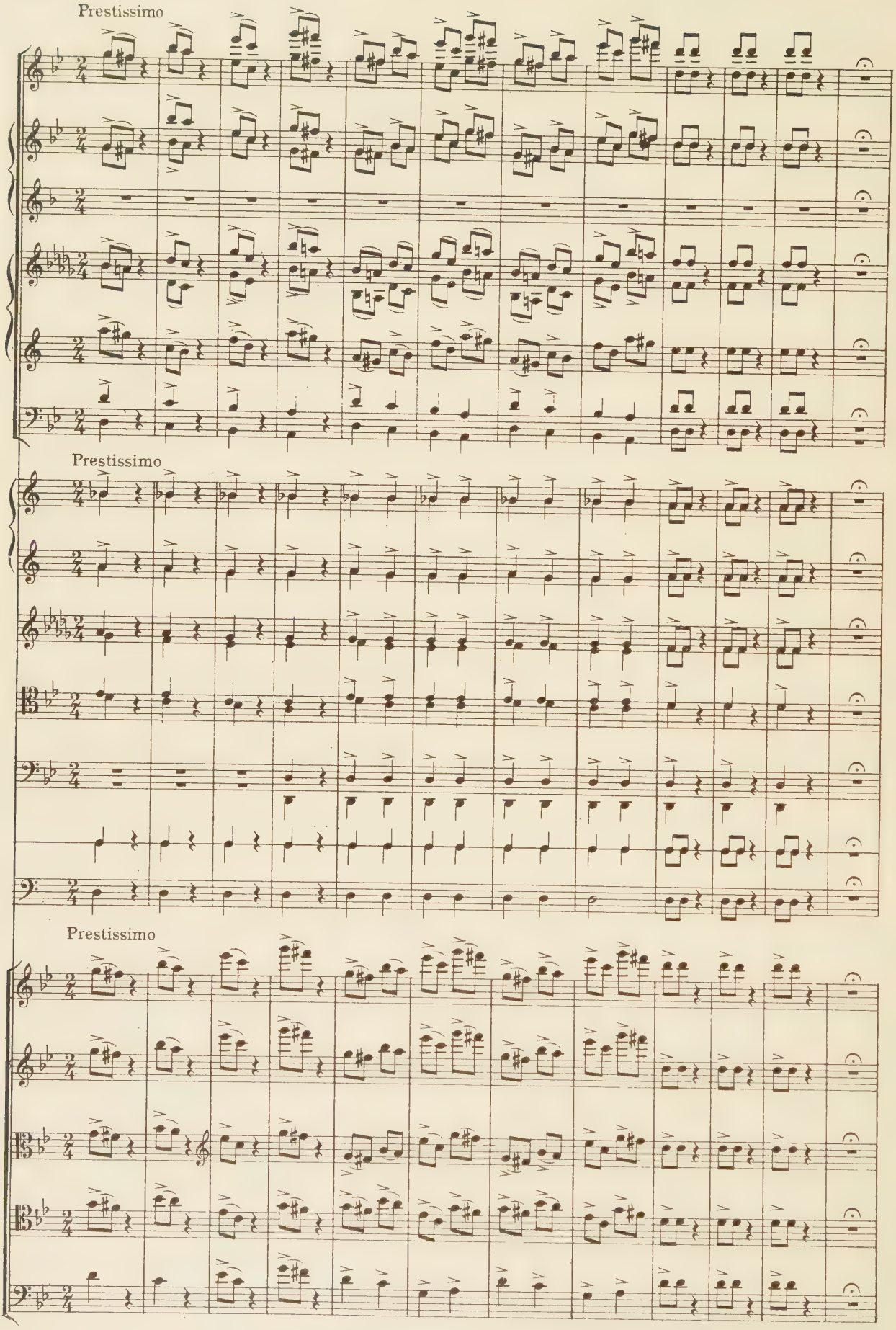

Muta in F
Muta in F
pizz.

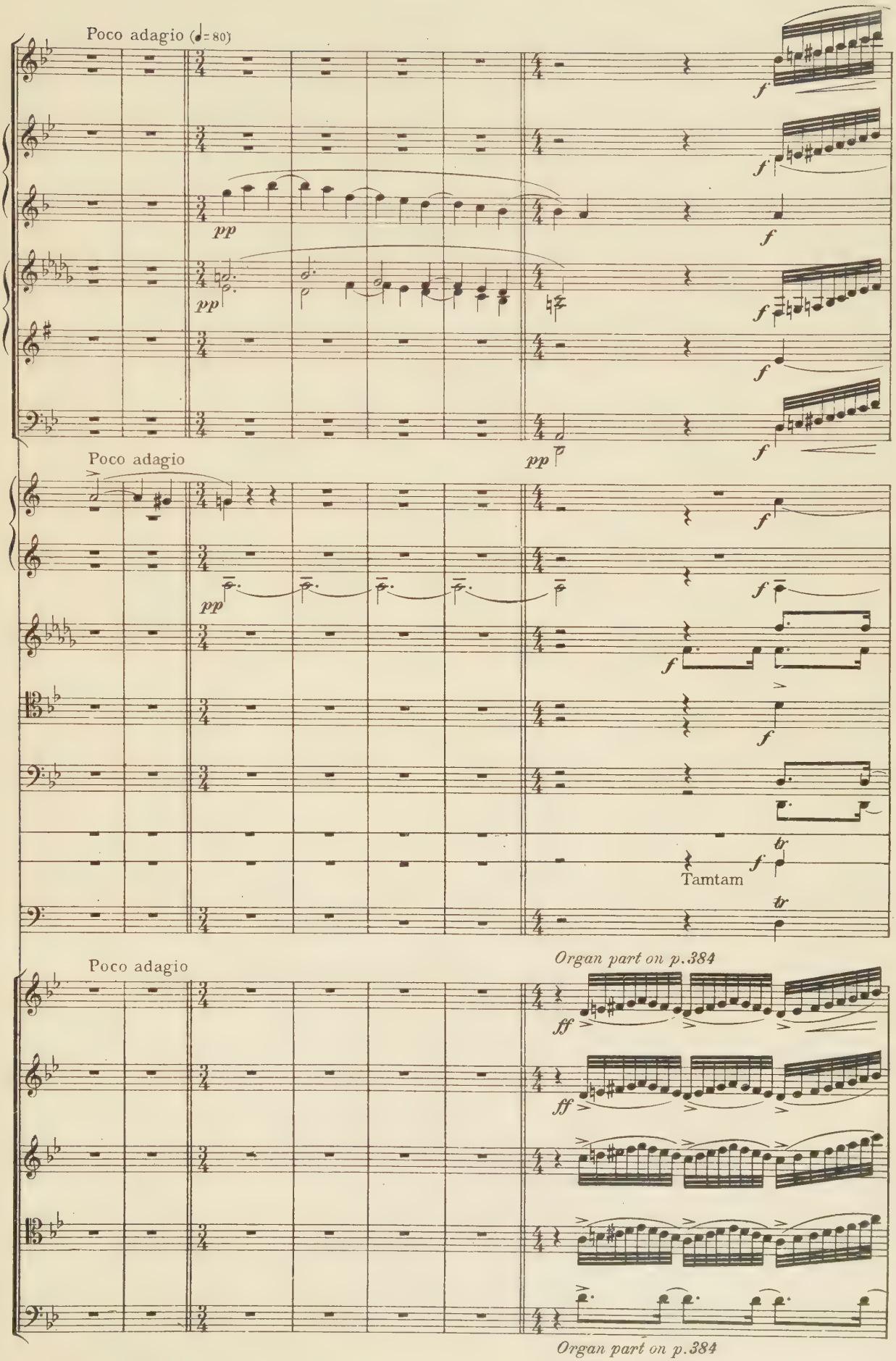

Con fuoco e strepitoso
ff
Con fuoco e strepitoso
ff Muta A to G
Con fuoco e strepitoso
arco

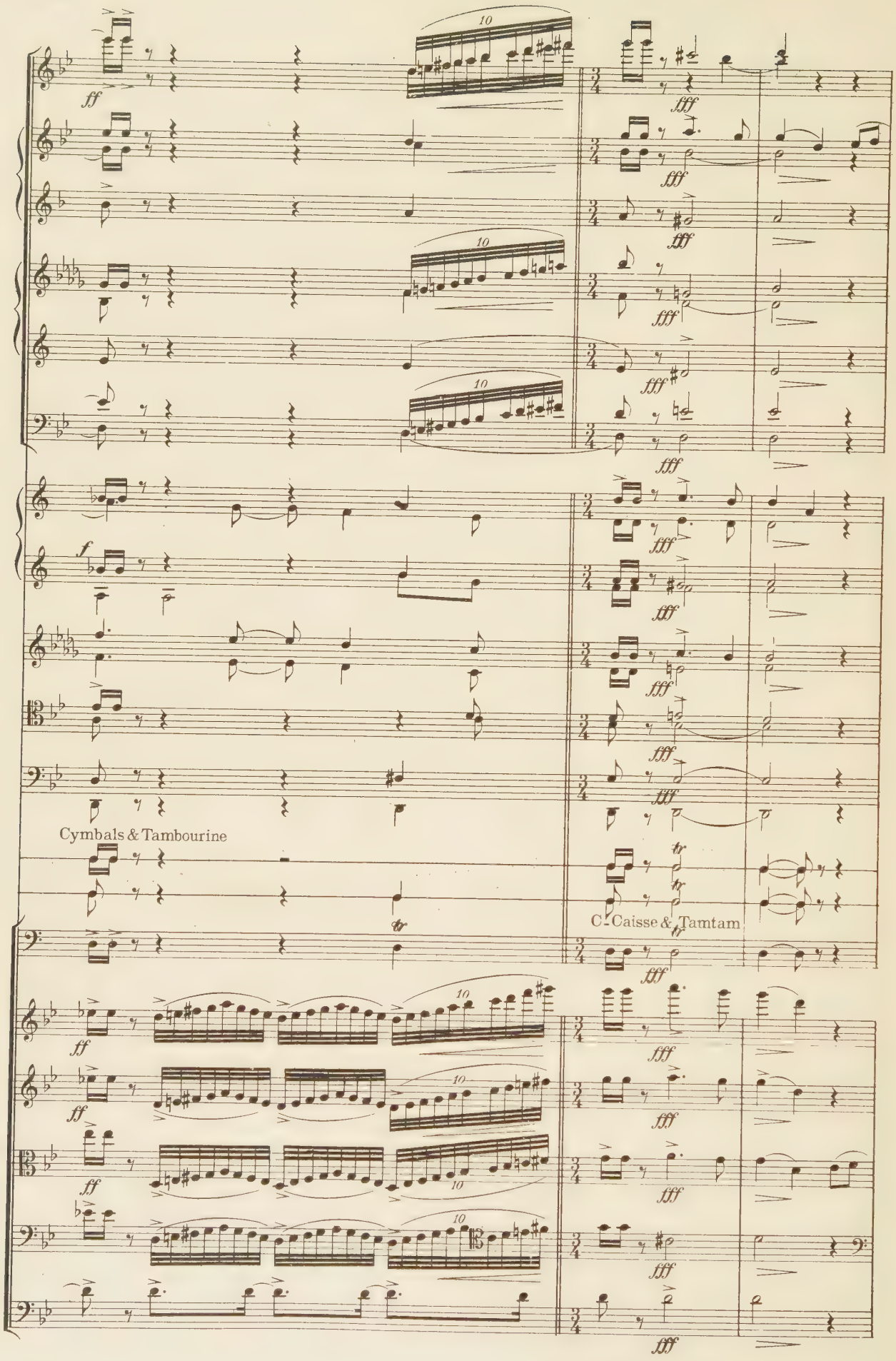
Piccolo col 1mo

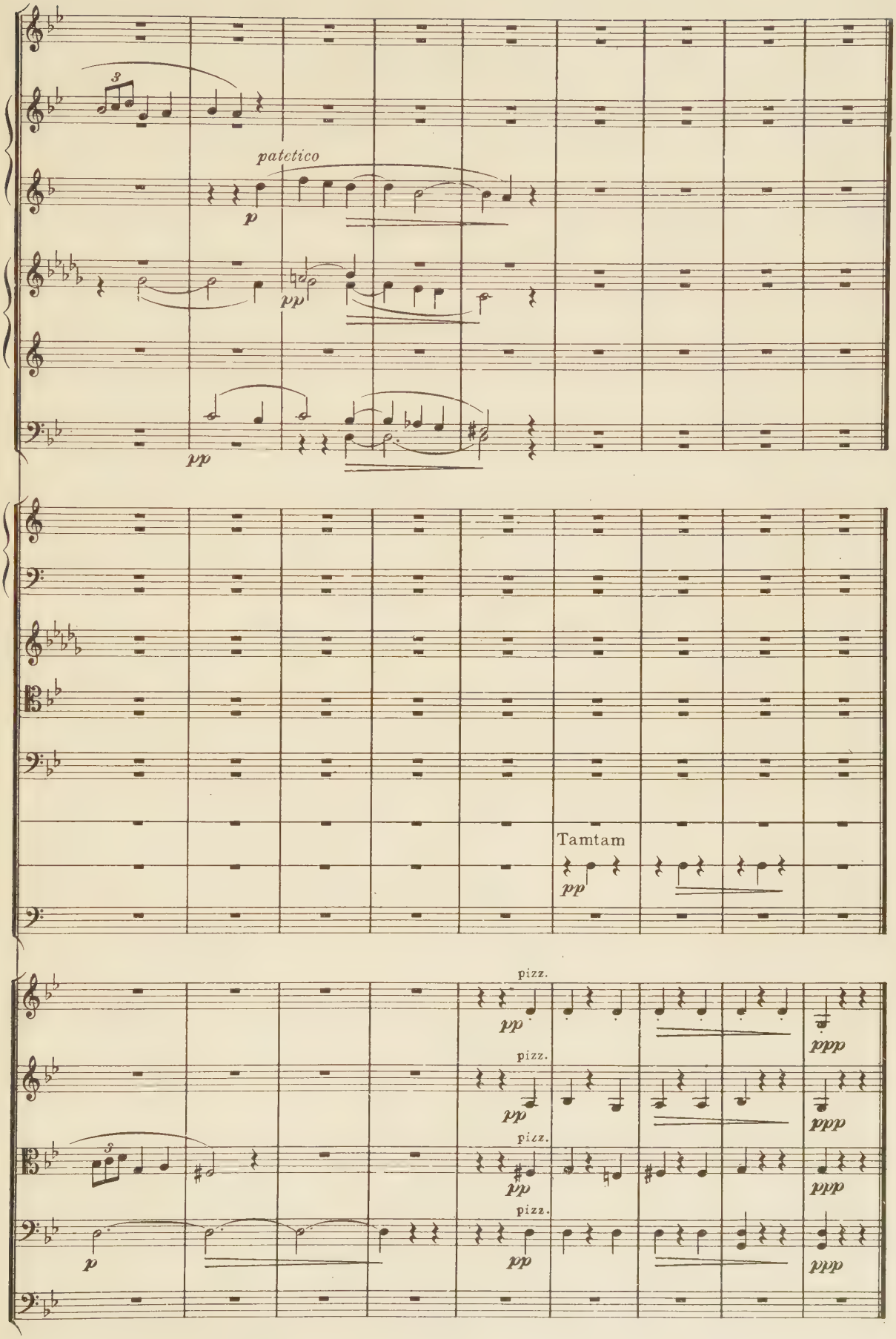



Cymbals
ff

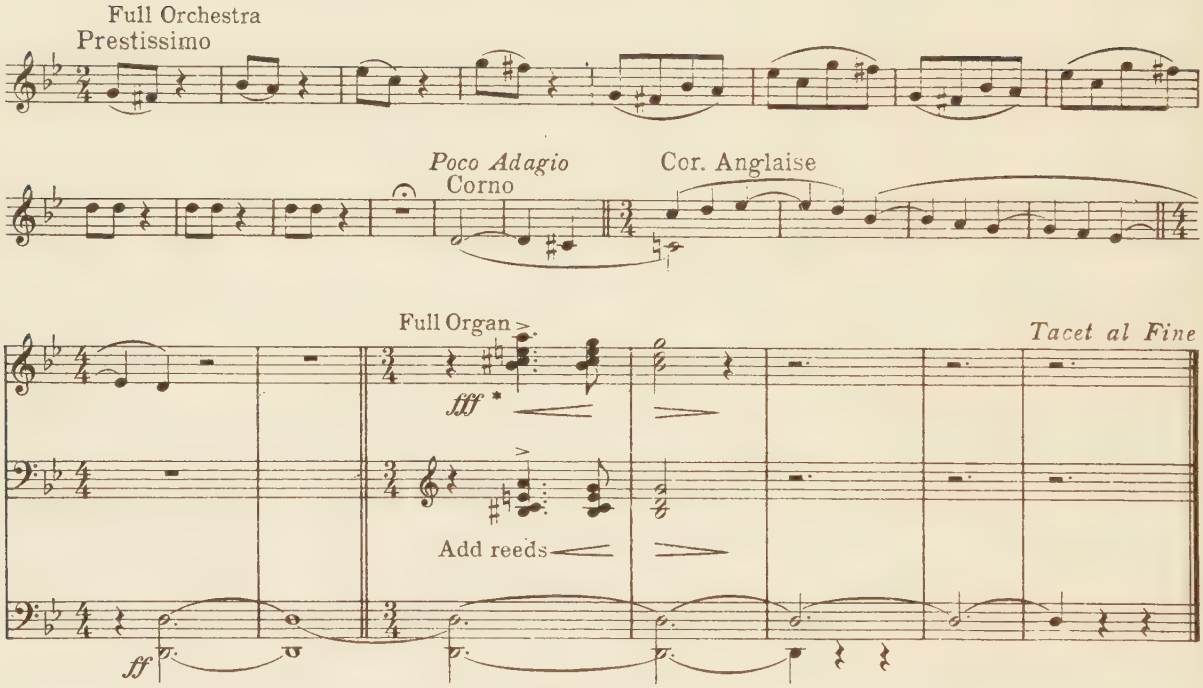

Prestissimo
Prestissimo
Prestissimo


Poco adagio (♩= 80)
pp
f
Poco adagio
Tamtam
tr
Organ part on p. 384
Poco adagio
ff
Organ part on p. 384


Cymbals & Tambourine
C. Caisse & Tamtam


patetico
p
pp
pp
Tamtam
pp
pizz.
pp
ppp
pizz.
pp
ppp
pizz.
pp
ppp
pizz.
pp
ppp
p

Organ Part Finale to Attis



* *Use crescendo pedal through the chord in dotted quarters, then dim. to* ***pp*** *in next measure.*

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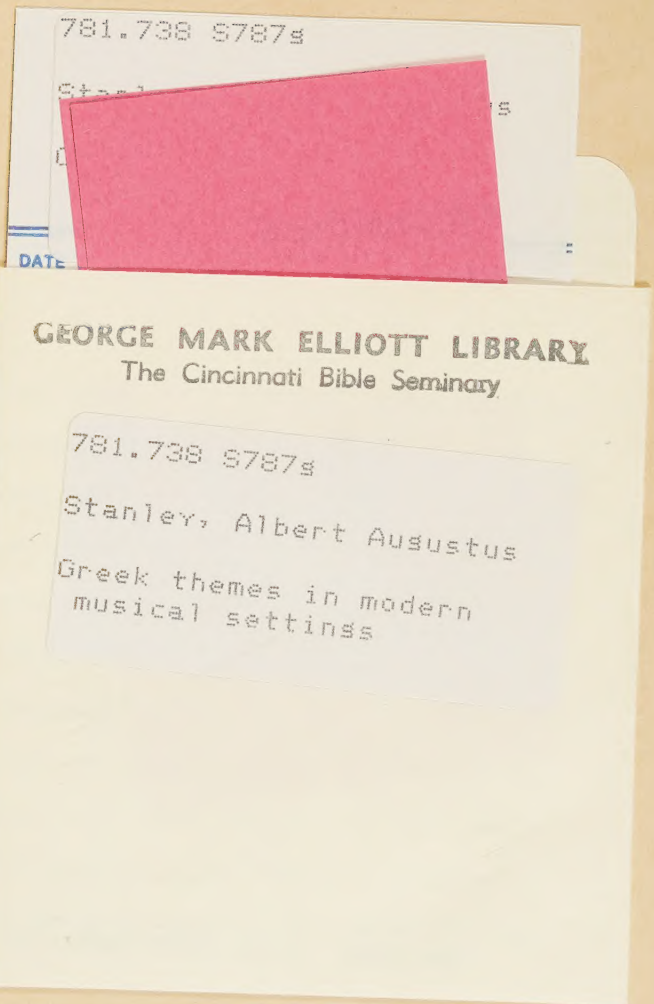
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